Mr. Abram S. Hewitt.

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ORIGINAL DESIGNS

IN

ARCHITECTURE,

By *WILLIAM THOMAS*, M. S. A.

ARCHITECT and SURVEYOR:

CONSISTING OF

Twenty-ſeven COPPER-PLATES, in Folio;

WHICH CONTAIN

Plans, Elevations, Sections, Cielings, and Chimney Pieces, for Villas and Town Houſes; Deſigns for Temples, Grottos, Sepulchres, Bridges, &c. in the moſt approved Taſte.

TO WHICH ARE PREFIXED,

A SUITABLE INTRODUCTION,

And a DESCRIPTION, explaining the Several DESIGNS.

LONDON:
Printed for the AUTHOR, No. 5, PORTLAND ROAD.
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PREFACE.

THE Cuſtom which has rendered it in a meaſure neceſſary to introduce Works which are intended to engage the Attention of the World by a Prefatory Diſcourſe, though in itſelf a ſufficient Reaſon for adopting ſuch a Mode, is not the principal Motive that influenced the Author of theſe Deſigns to uſe this Ceremony with the Public, but rather to obviate ſome general Objections which, on a curſory View, might be made to the Introduction of any Thing new, on ſo old a Subject as that of ARCHITECTURE.

Though the Field of Science is wide, and the Arts are capable of continual Improvement; yet ſome there are who cannot be brought to conceive the Propriety of expatiating on them, from a Suppoſition that they are arrived already at their Maturity; an Idea, that in conſequence muſt preclude all the Efforts of Genius, all the Exerciſe of Judgment; and thus equally impede every Advance, both in Theory and Practice.

But ſo inexhauſtible is the Fund of Knowledge, ſo multiform are the Branches of Science, that after all our Reſearches, Truth muſt compel us to allow, much, very much, remains to be known; and no ſooner have we diſſolved one Knot than another preſents itſelf to be unravelled. This is moſt clear, from the Teſtimony of Hiſtory, and the Experience of thoſe Heights of Perfection at which Mankind have gradually arrived in the different Periods of ſucceſſive Ages.

In Effect, the ſame Subject, when treated of by different Authors in various Modes, although upon the ſelf-ſame Principle, is capable of being elucidated by their reſpective Labors; inſomuch that even ſome of thoſe Remarks, which conſidered individually, might ſeem to be of little Conſequence, when viewed conjunctively, may at once explain each other and tend to confirm the general Syſtem upon which they are founded. For ARCHITECTURE, properly defined, is partly an Art, and partly a Science: It is not founded wholly on a Syſtem of Problems and Deductions, but requires a peculiar Turn of Mind; and as it thus depends in a great Meaſure on the Imagination, the Object will continually admit of farther Appropriation to its important Ends, ſo that it may be enlarged on *ad infinitum.*

A Conviction of theſe Truths, an Attachment to a favorite Science, and the urgent Importunity of ſeveral reſpectable Friends, rather than any Motives of a pecuniary Nature, have induced the AUTHOR to publiſh the Deſigns contained in the following Sheets; the Intent of which is to preſent ſuch a Variety of Subjects as, by an Adherence to Simplicity of Deſign, and Perſpicuity of Deſcription, may contribute to render Convenience compatible with Permanence, and Elegance with OEconomy.

How far he has ſucceeded in his Aim, muſt be referred to the Judgment of the impartial Public, to whom theſe Deſigns are ſubmitted, on a Preſumption that they will not cenſure the Attempt, whatever may be the Opinions entertained of the Execution. Both are confided to their Candor by the AUTHOR, whoſe Hopes will be fulfilled, and his Labors compenſated, if the Work ſhould ſo far anſwer his Expectations as to prove ſubſervient to the Ends which it was calculated to accompliſh.

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INTRODUCTION.

HOW various ſoever the Purſuits of Mankind may be, and how different ſoever the Predilection of Individuals for any of the Arts and Sciences, as conſidered in the Abſtract; yet when Opinions are once reduced to Practice, the moſt *uſeful* have ever obtained the Preference.

In Point of Utility, ARCHITECTURE, as to its primary Inſtitution, however rude, muſt ſtand unrivalled. It has certainly a claim to Antiquity, having engaged the Attention of Men, more or leſs, in every Age of the World; though its *Perfection*, like that of every other Art, is to be ſought for only among thoſe refined Nations, whoſe Study it always has been, to make *Convenience* go hand in hand with *Elegance*, by reducing, to *certain general Rules*, an Inſtitution which owed its Birth, like moſt others, to Neceſſity, the common Parent of Invention.

The Opinions entertained of the Origin of ARCHITECTURE, are various. Some are inclined to think with VITRUVIUS, that the rigor of the Seaſons firſt induced Men to conſtruct a ſort of Cabins, partly under-ground; the Roofs of which, riſing above the Earth, were covered with Stubble, or ſuch other Materials as could furniſh a Shelter from the Inclemencies of the Weather. Improving on this Plan, the Inhabitants of Woods and vaſt Plains afterwards raiſed Uprights, which, conſiſting of the Trunks of Trees, were the Repreſentation of *Columns*; the *Bands* that encircled them, to prevent their burſting, being expreſſive of the *Baſis and Capitals*, while the *Summers* laid acroſs, ſerved as *Entablatures*; and the covering of the Whole, as it ended in a *Point*, reſembled, and gave the Hint, of what we term a *Pediment*, in our modern Buildings.

There are other Writers who contend that the Rules of ARCHITECTURE were delivered from Heaven to Solomon, in whoſe Temple at Jeruſalem were contained all the Beauties of the Greek and Roman Orders; which, they ſay, thoſe Nations borrowed from the Egyptians, who had firſt derived them from the Iſraelites, when in the Zenith of their Glory.

It is at leaſt apparent that the Tyrians, according to the Teſtimony of the Sacred Writers, had carried the Science of ARCHITECTURE a conſiderable Height, before it was the Boaſt of the Greeks, notwithſtanding the general Idea, that all our Orders are of Grecian Original.

After all that has been ſaid on this Subject, perhaps we may trace the Art of Building, properly ſo called, to the Third Generation of the World: For we are informed, by ſo ancient a Writer as Moſes, that Cain founded the City of Enoch, urged perhaps by the Motive of Self-preſervation, as well as the comfortleſs Reflexion of Man's having no regular ſheltered Dwelling-Place after the Fall; and, probably, taking his Pattern from the Precepts of Nature, as exhibited in the Works of the Birds of Heaven.

But from whence ſoever this uſeful Science derived its Origin, it has always been conſpicuous in civiliſed and refined Countries. The Arts which dawned upon Mankind from the Eaſt, and after traverſing Aſſyria, Egypt, and Paleſtine, ſettled at laſt in the favoring Soil of Greece, from whence they were tranſplanted to Rome, found there all the Encouragement a poliſhed People could give them. There, with Muſic, Poetry, Painting, and every liberal Science, ARCHITECTURE was found in its Perfection. With them it flouriſhed, and with them it fell, and lay buried for a While beneath the Ruins of a Mighty Empire.

The Night of Gothic Ignorance being happily diſpelled by the bright Sun of Science, the Arts, in conſequence, revived, breaking forth again from the Eaſt, a Quarter whence it then was leaſt expected. The Arabians, once the great Contemners of the Sciences, began at length to patroniſe them. With theſe, ARCHITECTURE aroſe by Degrees; though at firſt, in a Style far unequal to that of Grecian Origin. The Saracen Mode of Building was, at this Time, adopted in Europe, the Remains of which are yet ſo conſpicuous in the Structures of the 15th and 14th Centuries.

Greece being immerſed in Slavery as well as Ignorance, Italy took again the lead, and became the Foſter-Mother of thoſe Sciences, which had before adorned Athens, and flouriſhed in Rome, the envied Miſtreſs of the conquered World.

It was at this Period that great Geniuſes, forming their Taſte upon the beſt Models, and having before their Eyes thoſe precious Remains which had defied the Ravages of Time, and the Devaſtations of Barbarians, revived the old Grecian Architecture, ſtudied its Rules, and digeſted its Due Proportions.

The Progreſs of ARCHITECTURE being thus conſidered, and theſe Truths premiſed, it follows, that in this, as in every other Art, the firſt Rudiments being attained, the Artiſt ought to uſe his own Judgment, forming himſelf on the Rules of the beſt Maſters, and always keeping in view thoſe three Grand Objects, Convenience, Beauty, and Stability. In the Conſtruction of Cities, the Extent, Soil, Form, and Situation, ſhould be particularly regarded. In the Erection of Edifices, the Foundation, Solidity, and relative Dimenſions, claim peculiar Degree of Attention. In ſuch of them as are intended for private Dwellings, the Offices ſhould be properly arranged, and removed to a due Diſtance from the main Pile; and above all, a proper Reſpect ought to be had to the Rule of Proportion, by which the Beauty and Perfections of ARCHITECTURE, as well as of all other Arts, will ever be beſt ſupported.

As the Arts and Sciences are found to have in general a Siſter-like Connexion with each other, ſo ARCHITECTURE has a Relation to many of them; inſomuch that VITRUVIUS has mentioned no leſs than Twelve Qualifications, which he ſays an Architect ought to poſſeſs; a Proof of the ſtrong Idea he entertained of this Connexion, and of that Genius which ought to animate the Artiſt in his Deſigns, and the Judgment which is neceſſary to guide him in the Execution.

For Inſtance; it is known that Architecture has two very different Affections, Uniformity and Variety, admitting not of too *few*, nor too *many* Angles, a certain *Movement* in the Deſign being required to produce that Senſation which ariſes in the Mind, from the View of a beautiful Building. Yet this conſiſts not in the Number of Angles, nor in the Exactneſs of any certain Proportion, ſo much as in the Aſſemblage of the Parts, and Agreeableneſs of the Modification, which regulate the Dimenſions of the Parts of a Building, with regard to themſelves and to the Whole. In all this it is evident that the Architect muſt employ his Genius, and conſult his Judgment, in order to examine the Situation and Effect in every poſſible Point of View, and to digeſt his Plan accordingly.

In Concluſion;—it appears that the ORDERS ALONE are determined by the fixed Rules of Architecture; the Art of Deſigning is ſcarcely to be reduced to any fixed Precepts; as the Knowledge of what Part any Arch or Column may have, in producing the general Effect in a Building, has never yet been demonſtrated by any invariable Geometrical Rules, but ſtill remains a *Deſideratum:* Genius conſiders it in *Theory*; in Practice it can only be the Fruit of Judgment, matured by Habit and conſtant Application.

Explanation of the following DESIGNS.

PLATE I.

Elevation of a Nobleman's Villa.

THIS Deſign, were it diveſted of every Decoration, yet poſſeſſes ſomething to recommend it to the judicious Obſerver. The Lines of the Strings, and of the Cornice being entire, prevent the diſagreeable Effect that might otherwiſe ariſe from a broken Figure. A grand Portico in the Centre, in the ſimple Grecian Style, of the Ionic Order, chiefly attracts the Attention of the Beholder. The Wings are ſubſervient to the Centre. The Aſcent to the principal Floor is by two Flights of Stairs, which conſtitute the firſt Acceſs to the Houſe, in Order to conceal the Servants Offices; and by gaining ſo much in Height, give Majeſty and Dignity to the Elevation.

PLATE II.

The Plan of the Principal Floor of the Villa.

This Plan compriſes a complete Range of Apartments, calculated for Convenience and Elegance, and ſuited to the Accommodation of a Perſon of Rank and Fortune; the Acceſs to the ſeveral Apartments being contrived to be ſeparate; which by concealing the Stair Caſes, renders the Building apparently larger, and more convenient.

The ſeveral Uſes of the Apartments are properly explained in the Plan.

PLATE III.

The Section of the foregoing Villa.

This exhibits the internal Finiſhing; diſplaying the Saloon, the Hall, the Breakfaſting Room, &c. The Method of lighting the Saloon and Stair Caſes, the Profile of the Portico and the Flight of Stairs, and the Manner of framing the Roof.—Warming Machines are propoſed to be fixed in the Niches of the Hall and Saloon, for the Convenience of thoſe Apartments; and the Flews are carried up concealed in the Walls.

PLATE IV.

The Detail of the Exterior Order, and Decorations at large of the Villa.

The Diameter of the Column is divided into Sixty Minutes; and the Figures annexed in the marginal Scale, denote the Number of Minutes alloted to the Proportion of the ſeveral Members to which they reſpectively refer. The Columns are diminiſhed one ſeventh Part of the Diameter in a regular Curve; the whole Length of the Shaft, according to the Mode recommended by NICHOMEDES.

PLATE V.

The Cieling of the Muſic Room of the Villa.

This is intended for an Arched Cieling. It is compoſed after the Ancient Groteſque Manner, containing Ornaments emblematical of the Uſe of the Apartment.

The Moldings that conſtitute the three principal Compartments, anſwer the Pilaſters in the Section of the Room; and by maintaining the Continuation of the Lines, are productive of a good Effect.

PLATE VI.

A Chimney Piece and Glaſs Frame for the foregoing Room.

PLATE VII.

The Plan and Elevation of a Mauſoleum.

This Sort of Building derives its Name from Mauſolus, a King of Caria, to whom, after his Deceaſe, his Widow Artemiſia erected a ſtately Monument, which has ſince been numbered among the Wonders of the World.

The Term is chiefly applied to the Burying-Places of the Ancients, which were ever held Sacred and Inviolable. The Egyptians, at a Time when they were moſt renowned for Wiſdom and Science, paid a particular Regard to their Sepulchres. The Burying-Places of their Kings, the Catacombs were ſufficient to impart an Idea of their Reſpect to theſe Inſtitutions.

This Deſign is chiefly calculated to promote ſomething of the Kind above mentioned, at the preſent Day. Beſides thoſe Erections which adorn our Temples, or other Public Edifices, it might not perhaps be amiſs, by Monuments of this peculiar Kind, to immortaliſe the Names of beloved Perſons; and continually preſent at once their Memory and that of their Worthy Actions to the Minds of their ſurviving Friends and Kindred, who might thereby be ſtimulated to a ſtronger Emulation of the Virtues of their deceaſed Anceſtors.

PLATE VIII.

Elevation of the Principal Front of a Banqueting Houſe for public Feaſts.

This Elevation exhibits Six Columns of the Ionic Order; the Intercolumnations are near three Diameters, or of the Diaſtyle Kind. The Aſcent to the principal Floor is by a grand Flight of Stairs, which leads to a magnificent Banquetting Room.

PLATE IX.

The Plan of the Principal and lower Story of the Banquetting Houſe.

The Uſe of each reſpective Apartment is explained in the Plan.

PLATE X.

The Section of the Banquetting Houſe.

The Ornaments here diſplayed are calculated for the Excitement of Pleaſure, and a proper Diſplay of Grandeur.

PLATE XI.

Elevation of a Caſino or Box, and the Plan of the principal Story.

This Deſign is calculated for a Country Retreat, or the Town Houſe of a ſmall Family.

The Uſes of the ſeveral Apartments are explained in the Plan. The Servants Offices are intended to be placed in the Sunk Story.

PLATE XII.

A Chimney Piece for the LIBRARY.

PLATE XIII.

A Chimney Piece for the EATING ROOM.

PLATE XIV.

Cieling for the Eating Room.

In the Central Circle appear Bacchus and Ariadne; in the Smaller are the Seaſons; and in the Four Oblong Pannels are repreſented the Rural Employments of Fiſhing, Sheep-ſhearing, Vintage, and Harveſt.

PLATE XV.

A Gothic Temple: Deſigned for the Right Honourable the Earl of Shelburne.

PLATE XVI.

A Deſign for a Bridge, intended to be erected over a River, for the Convenience of croſſing from one Side to the other, in a Gentleman's Park.

PLATE XVII.

A Gateway and Porters Lodges at the Entrance of a Park.

The Roofs of the Lodges are propoſed to be arched, and the Flews of the Chimney to be carried to the Centre of the Lodges.

PLATE XVIII.

Deſign of the Garden Front of the Offices at Stackpole Court, the Seat of John Campbell, Eſq;

PLATE XIX.

The Elevation of the Eaſt Front of the Offices at Stackpole Court, and the Plan of the Ground Story.

The Uſes of the ſeveral Offices are explained in the Plan.

PLATE XX.

Plan and Elevation of Surrey Chapel, in St. George's Road, Southwark.

PLATE XXI.

The Section of Surrey Chapel.

PLATE XXII.

The Elevation of the Eaſt Front, and the Plan of the principal Story of Mr. Mirehouse's Houſe, in Pembrokeſhire.

PLATE XXIII.

The Section of Mr. Mirehouse's Houſe.

PLATE XXIV.

Plan and Elevation of a Circular Hunting Seat, intended to be executed in the County of Surrey.

PLATE XXV.

Section of the Hunting Seat, and the Plan of the One Pair of Stairs Story.

PLATE XXVI.

Deſign for a Grotto.

The Inſide of the Grotto is propoſed to be adorned with Shell-Work, and Fountains of Water.

PLATE XXVII.

A Deſign for a Side-Board Table for the Dining Parlour, and two Deſigns for Pier-Glaſs Frames, and for a Girandole.

FINIS.

NAMES OF SUBSCRIBERS.

THE Right Hon. the Earl of Aſhburnham
Robert Adam, Eſq; Architect
John Atkins, Eſq;
David Adamſon, Eſq;
John Allcock, Eſq;
Thomas Andrews, Eſq;
James Anderſon, Eſq;
Philip Arnold, Eſq;
Iſaac Aubrey, Eſq;
Mr. Appleby
Mr. Allan
Mr. William Aſhton
Mr. Acton
Mr. William Armſtrong

His Grace the Duke of Bolton
The Right Hon. the Earl of Beſborough
The Right Hon. Edmund Burke, Eſq; one of His Majeſty's moſt Honourable Privy Counſellors
John Buttal, Eſq;
John Braithwaite, Eſq;
Joſeph Babb, Eſq;
Mr. John Bevans
Mr. Joſhua Brown
Mr. Thomas Beverley
Mr. John Bates
Mr. William Bailey
Mr. Branner
Mr. Buckenham
Mr. Brett
Mr. Burton
Mr. John Barrow

Sir William Chambers, Architect, Comptroller of His Majeſty's Board of Works
John Campbell, Eſq; Member of Parliament for the Town of Cardigan
Kenton Couſe, Eſq; Architect
John Clemons, Eſq;
Thomas Cooke, Eſq;
William Cox, Eſq;
David Collinſon, Eſq;
John Child, Eſq;
Joſeph Card, Eſq;
Thomas Cotton, Eſq;
Mr. Cockerell, Surveyor
Mr. Charles Clarke
Mr. Curtis
Mr. Cooper
Mr. Compton

Sir Edward Dereing, Bart.
George Dance, Eſq; Architect
Launcellot Dowbiggin, Eſq; Architect
Abraham Dakin, Eſq;
John Devall, Eſq;
Mr. John Douglaſs
Mr. John Denham
Mr. William Dent
Mr. Thomas Davidſon
Mr. Iſaac Dalton
Mr. Henry Davies
Mr. Dickenſon

James Elliot, Eſq;
Thomas Elburn, Eſq;
Mr. Erſkine
Mr. Francis Evans
Mr. Thomas Edmondſon
Mr. Elmſley
Mr. Thomas Edwards
Mr. Eaton
Mr. Engliſh
Mr. James Ellis

William Fairman, Eſq;
Keen Fitzgerald, Eſq;
John Fox, Eſq;
Thomas Freeman, Eſq;
John Fielding, Eſq;
Mr. Fidler
Mr. William France
Mr. Forreſter
Mr. Fletcher
Mr. French
Mr. Finch

John Groves, Eſq;
Edward Gray, Eſq;
William Gowan, Eſq;
John Gilham, Eſq;
William Grantham, Eſq;
William Gates, Eſq;
Mr. Van Gelder
Mr. Gibſon
Mr. Golding
Mr. James Gray

John Hunter, Eſq;
Henry Holland, Eſq; Architect
Richard Holland, Eſq; Surveyor
George Holroyd, Eſq;
Mr. John Hale
Mr. Hopkins
Mr. Thomas Hamilton
Mr. James Harris
Mr. Evan Hughes
Mr. William Hopkins
Mr. George Honey

David Iveſon, Eſq;
Thomas Jacobs, Eſq;
Evan James, Eſq;
William Jenkinſon, Eſq;
Thomas Jones, Eſq;
Mr. Kennet Ibettſon

John Kennedy, Eſq;
Mr. William Knight

Sir Watkin Lewes, Member of Parliament for the City of London
James Lewis, Eſq; Architect
Mr. Lewis, of Coleman Street
Mr. James Lloyd
Mr. Thomas Lane
Mr. William Lawrence
Mr. John Lowe

John Meyrick, Eſq; of Buſh, in Pembrokeſhire
John Mirehouſe, Eſq;
Robert Mylne, Eſq; Architect
Mr. John Middleton
Mr. Marquand, Surveyor
Mr. Robert Morriſon
Mr. John Matthews
Mr. James Miles

Richard Norris, Eſq; Architect
Philip Norris, Eſq;
John Newton, Eſq;
Mr. Iſaac Norton
Mr. Norgate
Mr. Nichols
Mr. Naſh

John Owen, Eſq;
William Owen, Eſq;
Mr. William Oxton

William Palmer, Eſq;
Mr. Thomas Park
Mr. John Peters
Mr. Perkins
Mr. Poole
Mr. Plackett

The Right Hon. Richard Rigby, Eſq; one of His Majeſty's moſt Honourable Privy Counſellors
John Ruſſell, Eſq;
Joſeph Roſe, Eſq;
Mr. Rogers, Surveyor
Mr. John Ride, Surveyor
Mr. Reeves
Mr. Rutter
Mr. Richardſon

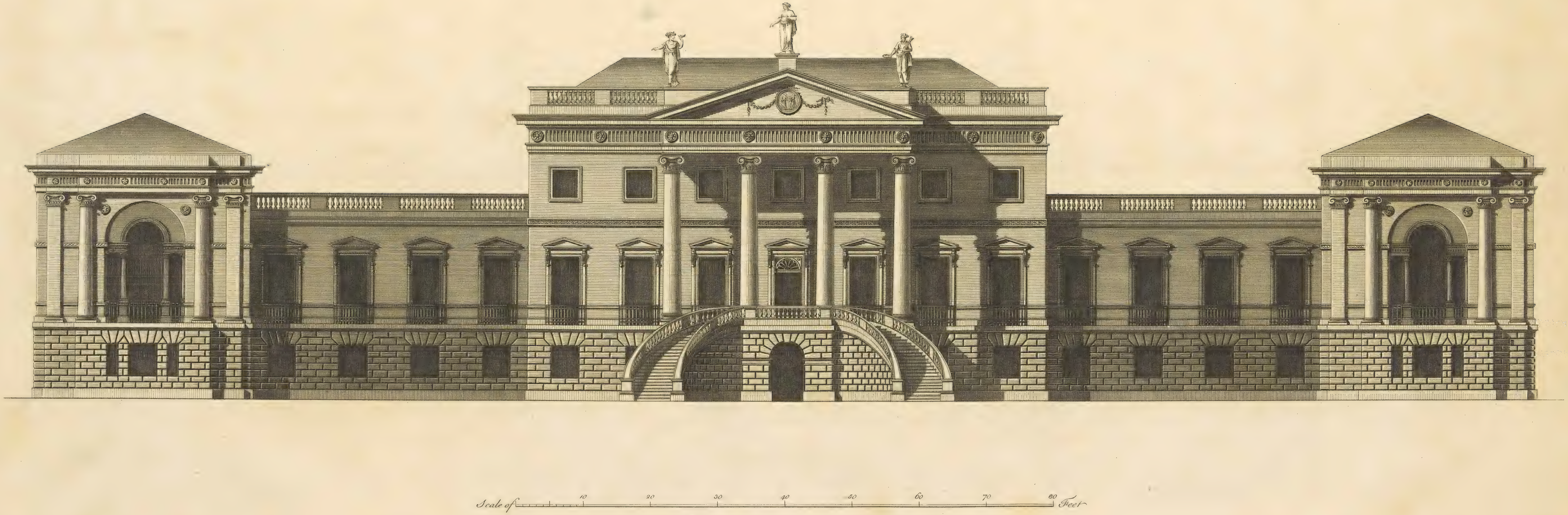
John Symmons, Eſq; of Slebech, in Pembrokeſhire
George Stewart, Eſq;
James Stuart, Eſq; Architect
William Scott, Eſq;
George Scott, Eſq; Surveyor
Thomas Saunders, Eſq;
Edward Saunders, Eſq;
John Smith, Eſq;

James Taylor, Eſq;
John Thomas, Eſq;
Henry Thomas, Eſq;
Mr. Thompſon
Mr. Trevanion
Mr. James Thorne
Mr. Tilney

Dr. Warren, M. D. F. R. S.
James Wyatt, Eſq; Architect
Samuel Wyatt, Eſq;
William Ward, Eſq; Surveyor
John Wynſtanley, Eſq;
David Williams, Eſq;
John Weſtcott, Eſq;
William Wood, Eſq;
William Webb, Eſq; of the Town of Pembroke
Mr. Griffith Watkins
Mr. Thomas Williams
Mr. Wynn
Mr. Wood

John Yenn, Eſq; Architect
Mr. Yates

Design of the Principal Front for a Villa.

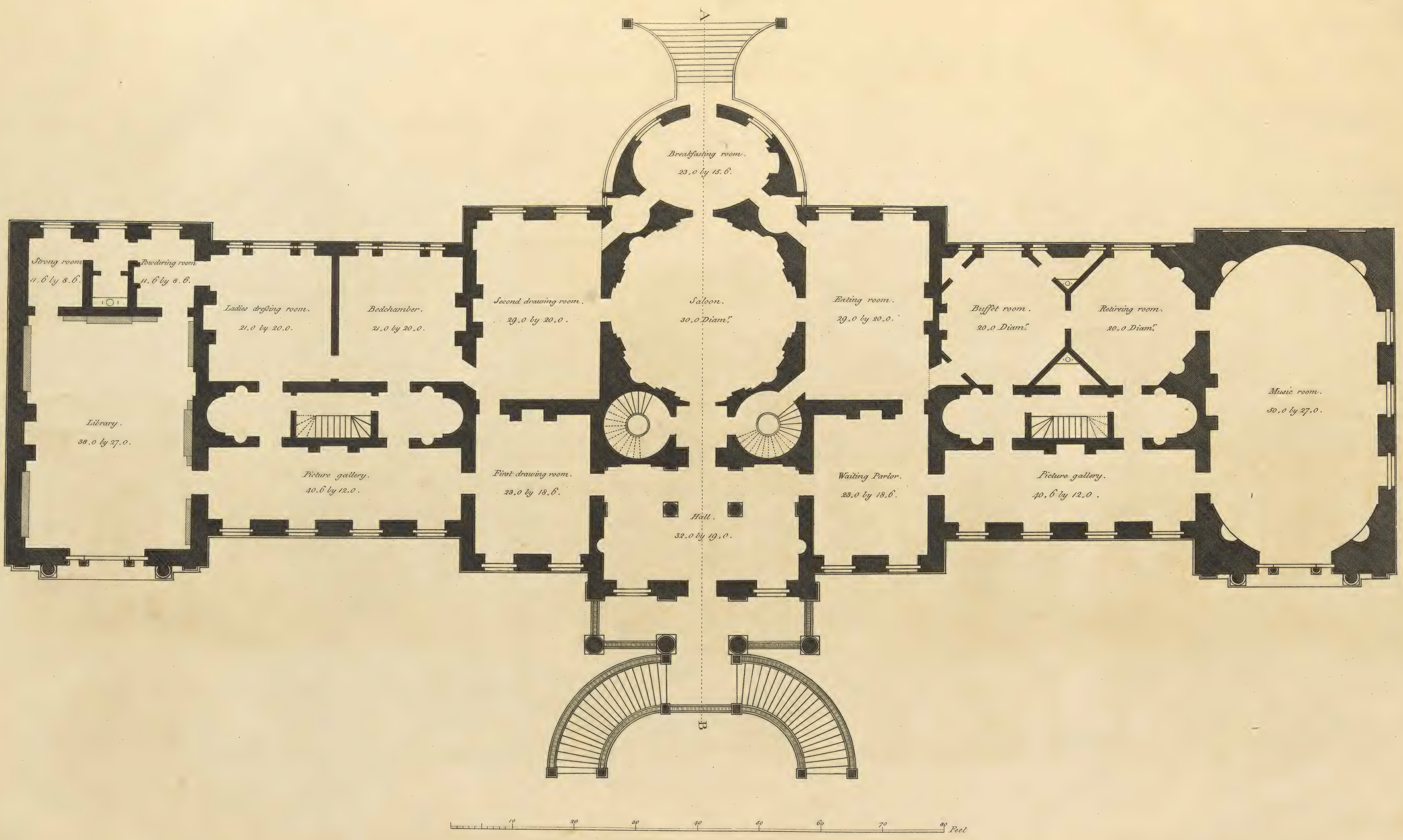


W. Thomas Architect.

Published as the Act directs 1780.

Idem et J. Roberts Sculp.

Plan of the Principal Story

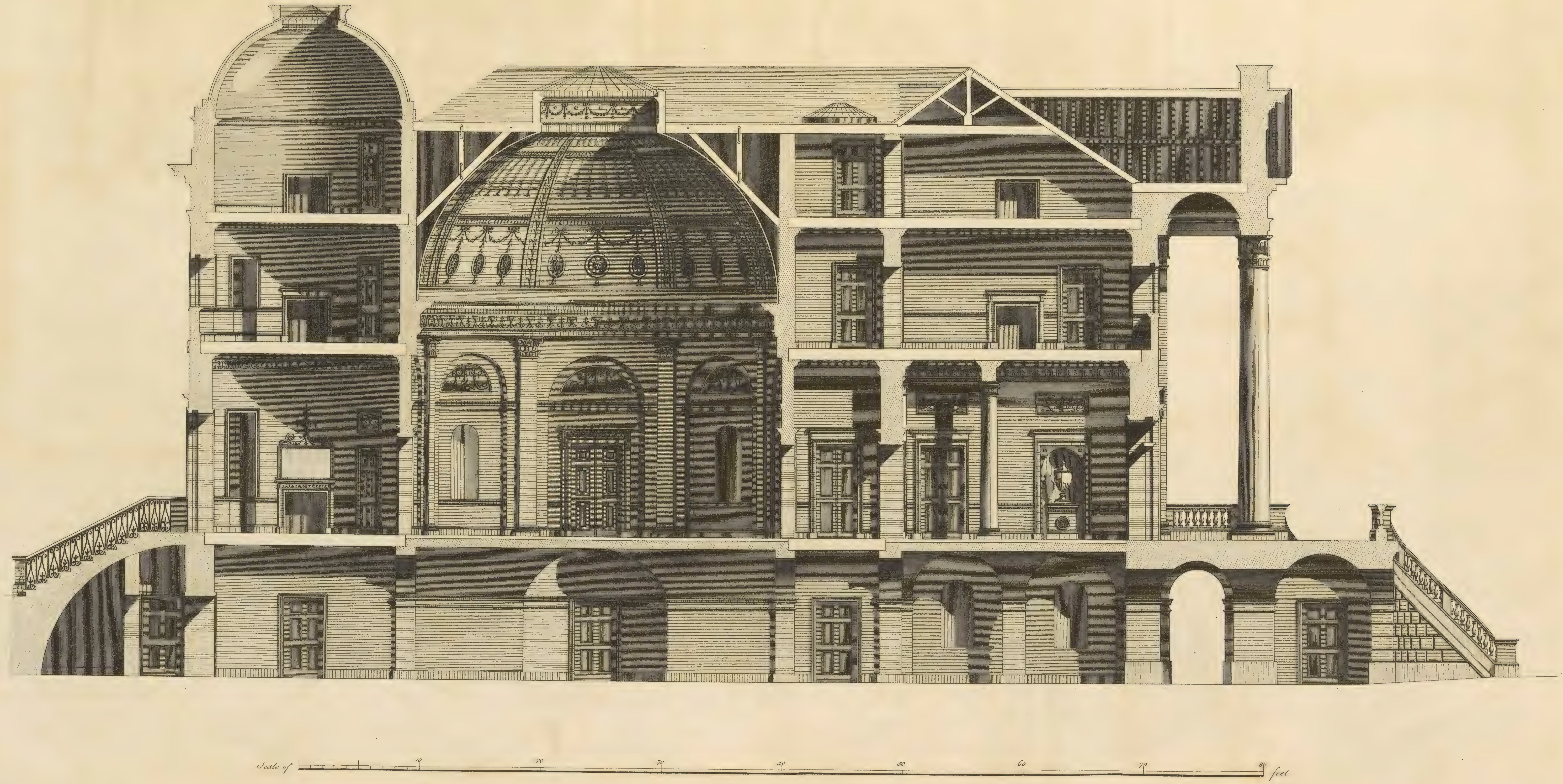


W. Thomas Architect.

Published as the Act directs 1780.

W. Thomas incidit.

Section from A to B.

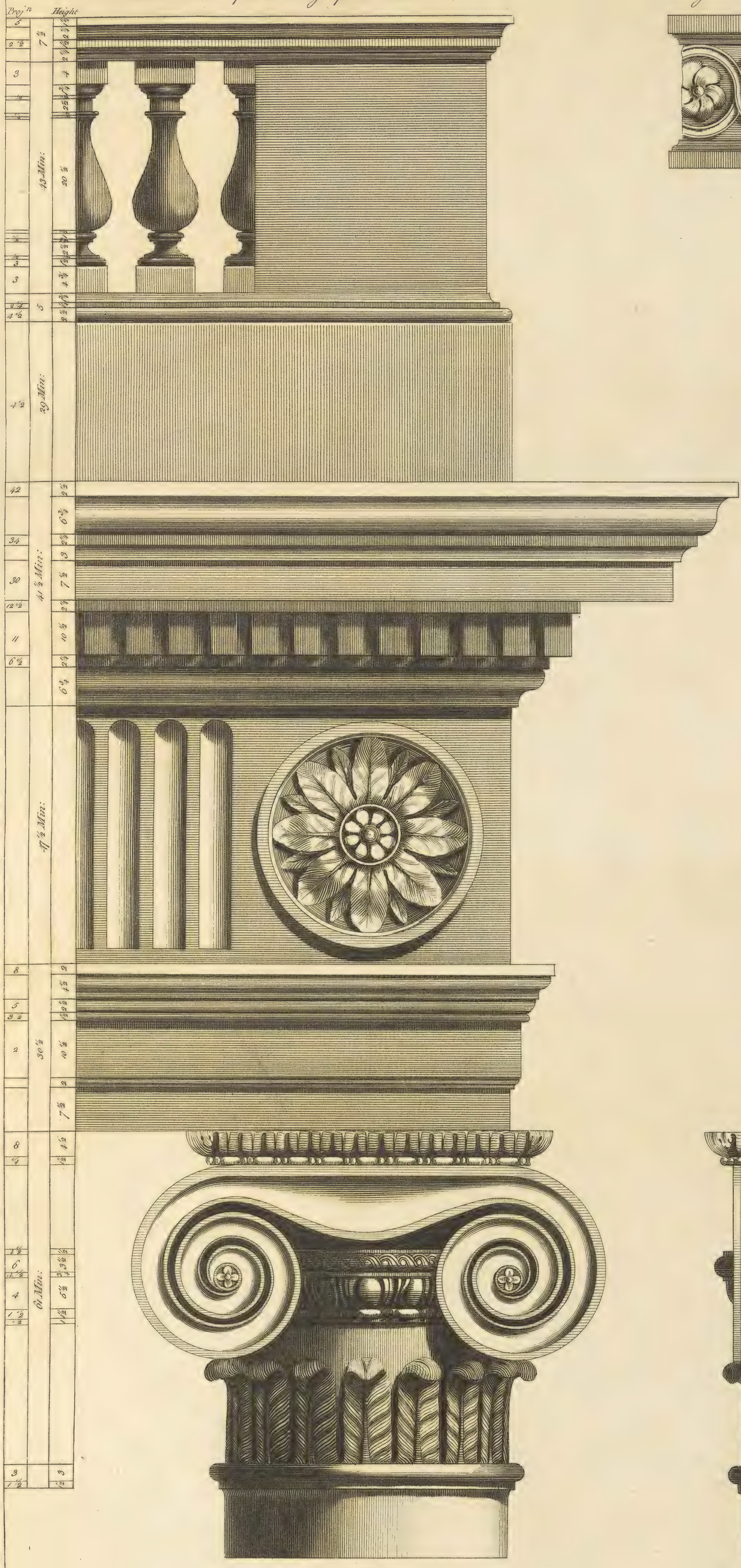


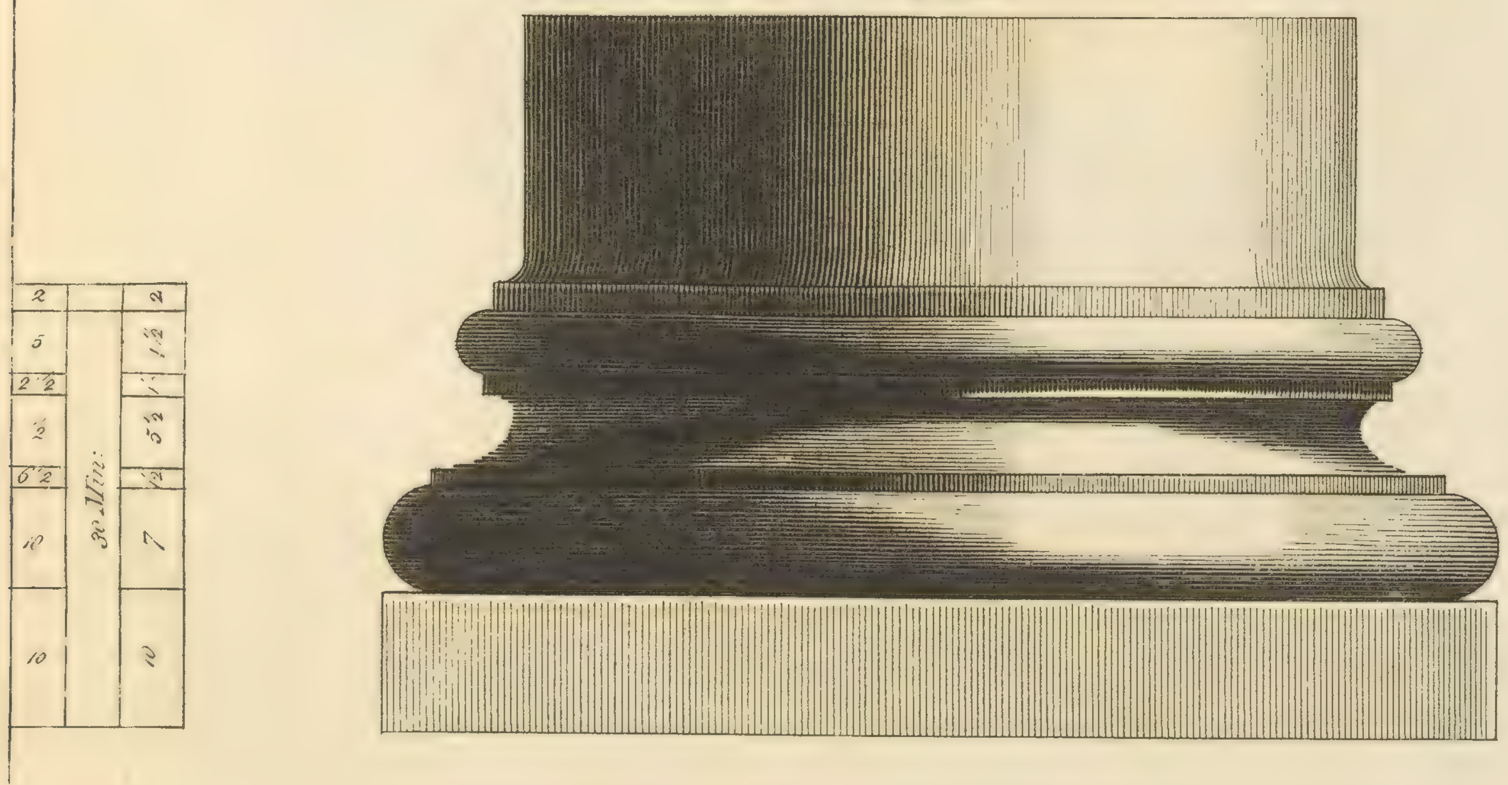
W.^m Thomas Architect.

Published as the Act directs 1781.

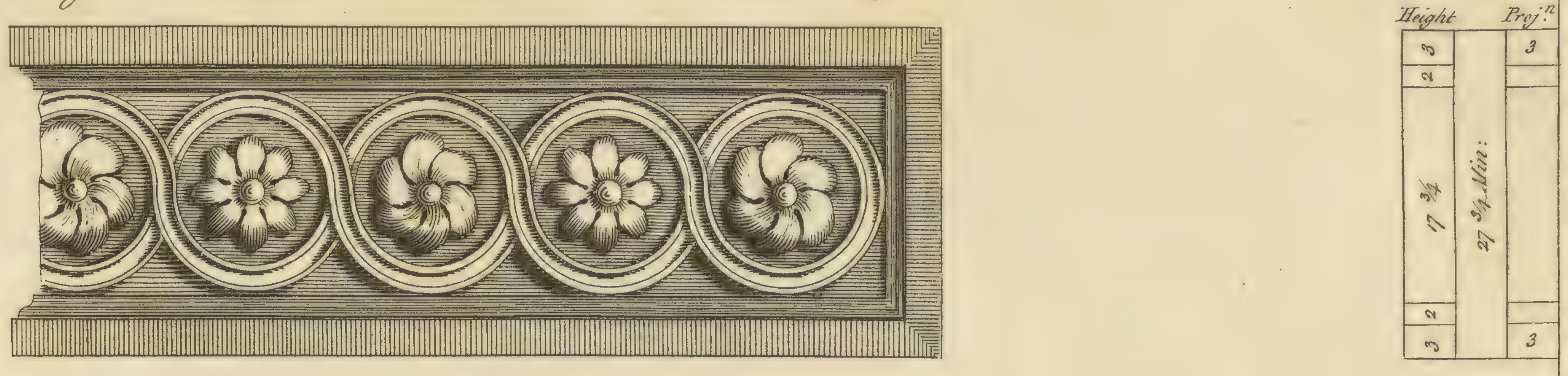
Ju.^s Roberts sculp.^t

Exterior order of the Body of the Villa.

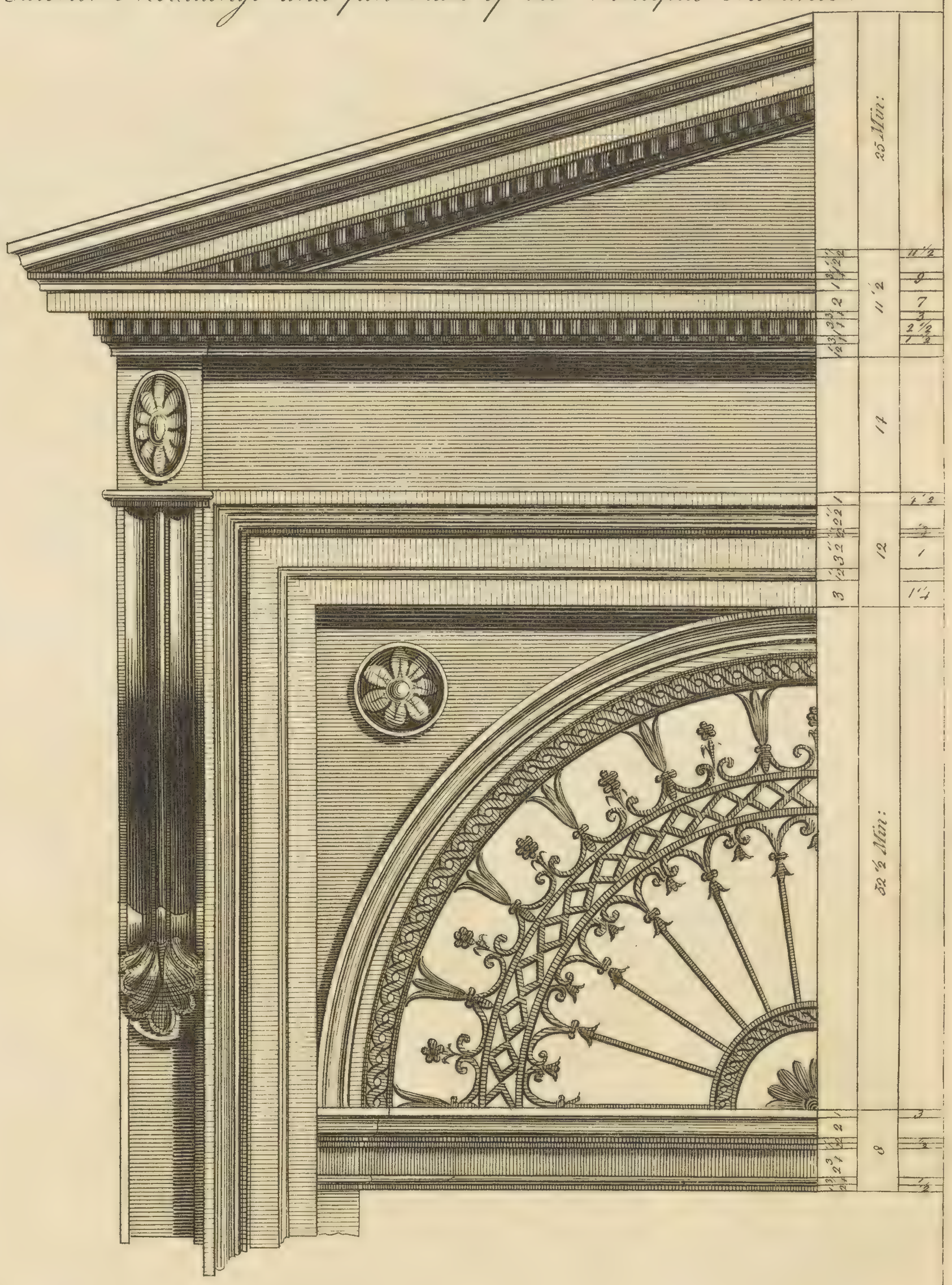




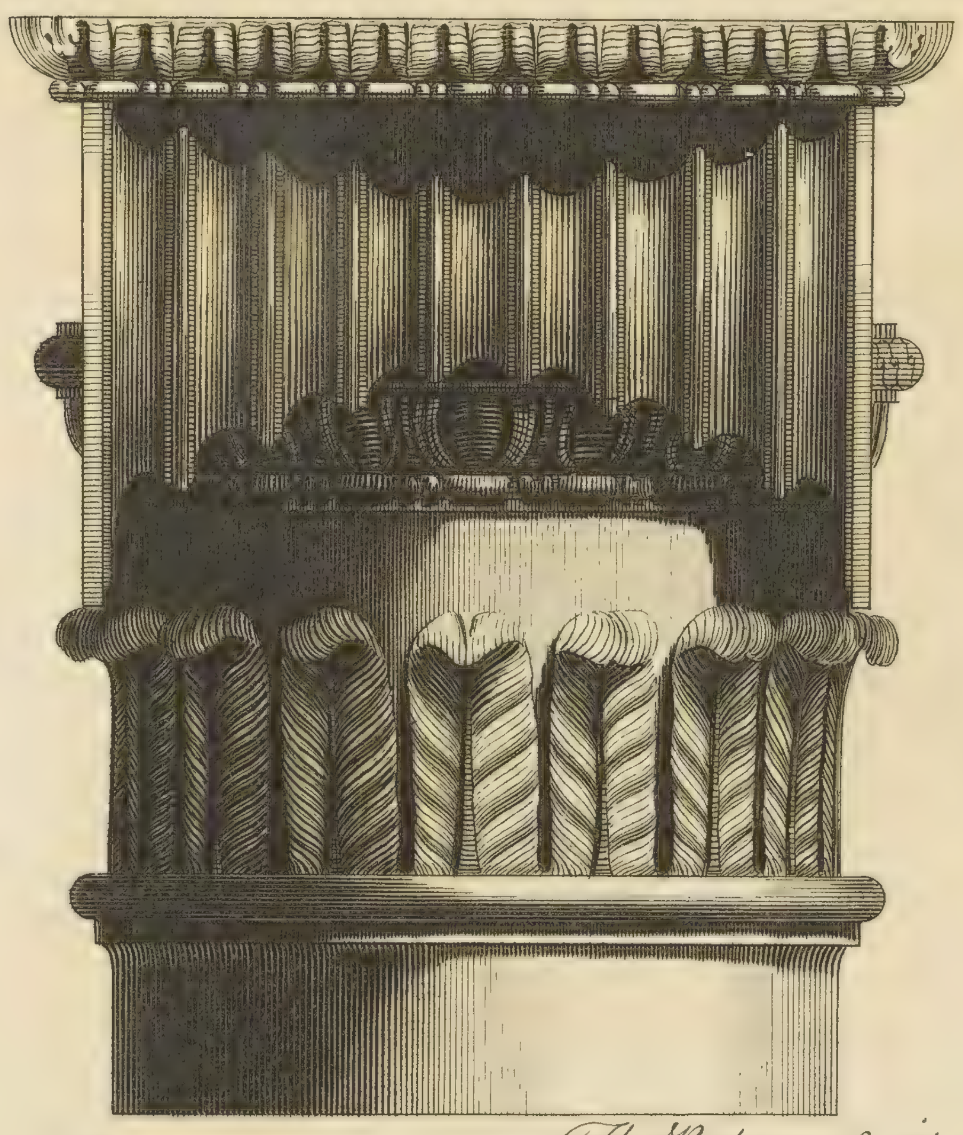
String which Seperates the Attic from the Principal Story.



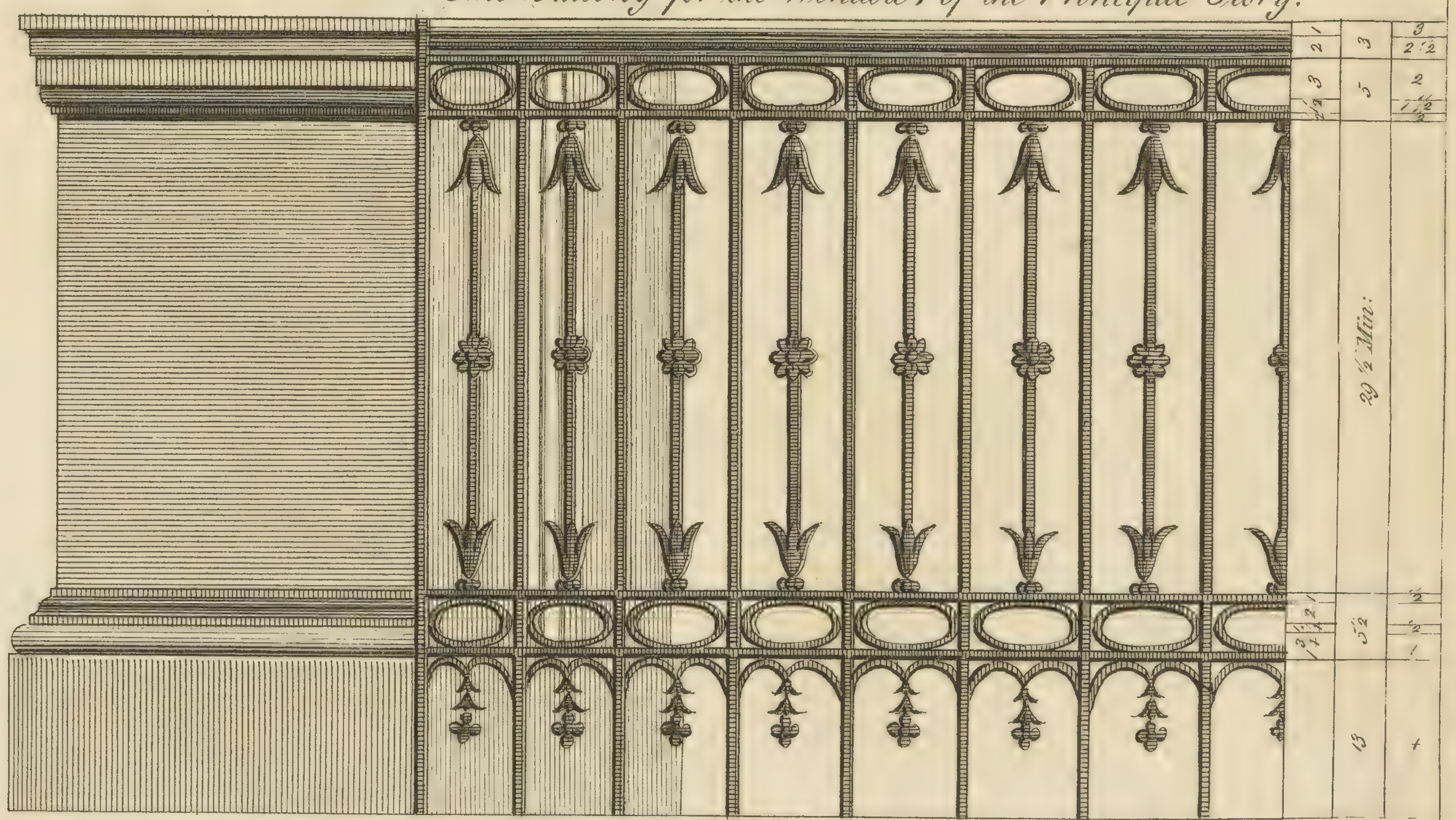
Exterior Mouldings and fan Sash of the Principal entrance.



Profile of the Capital.

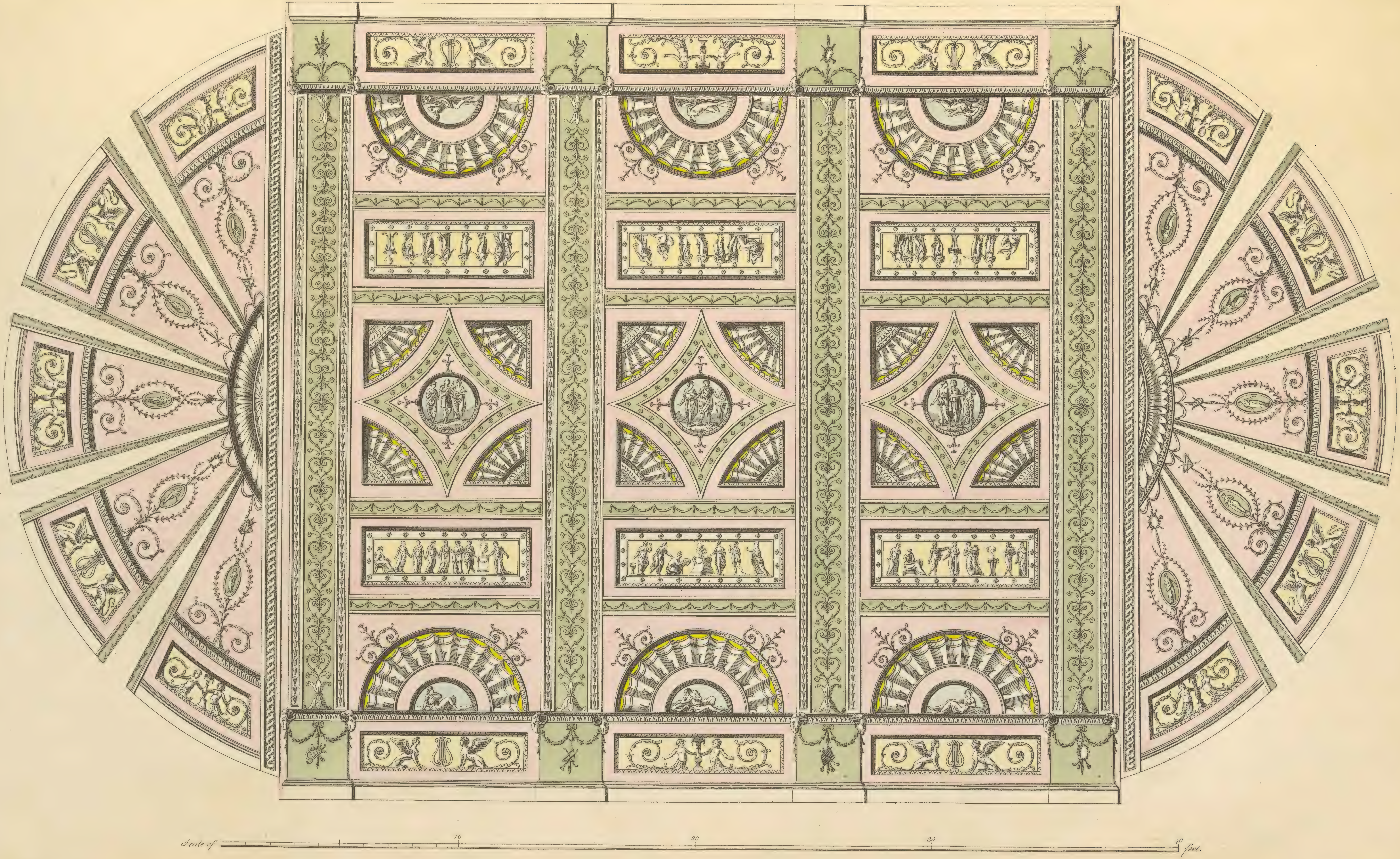


The Balcony for the Windows of the Principal Story.



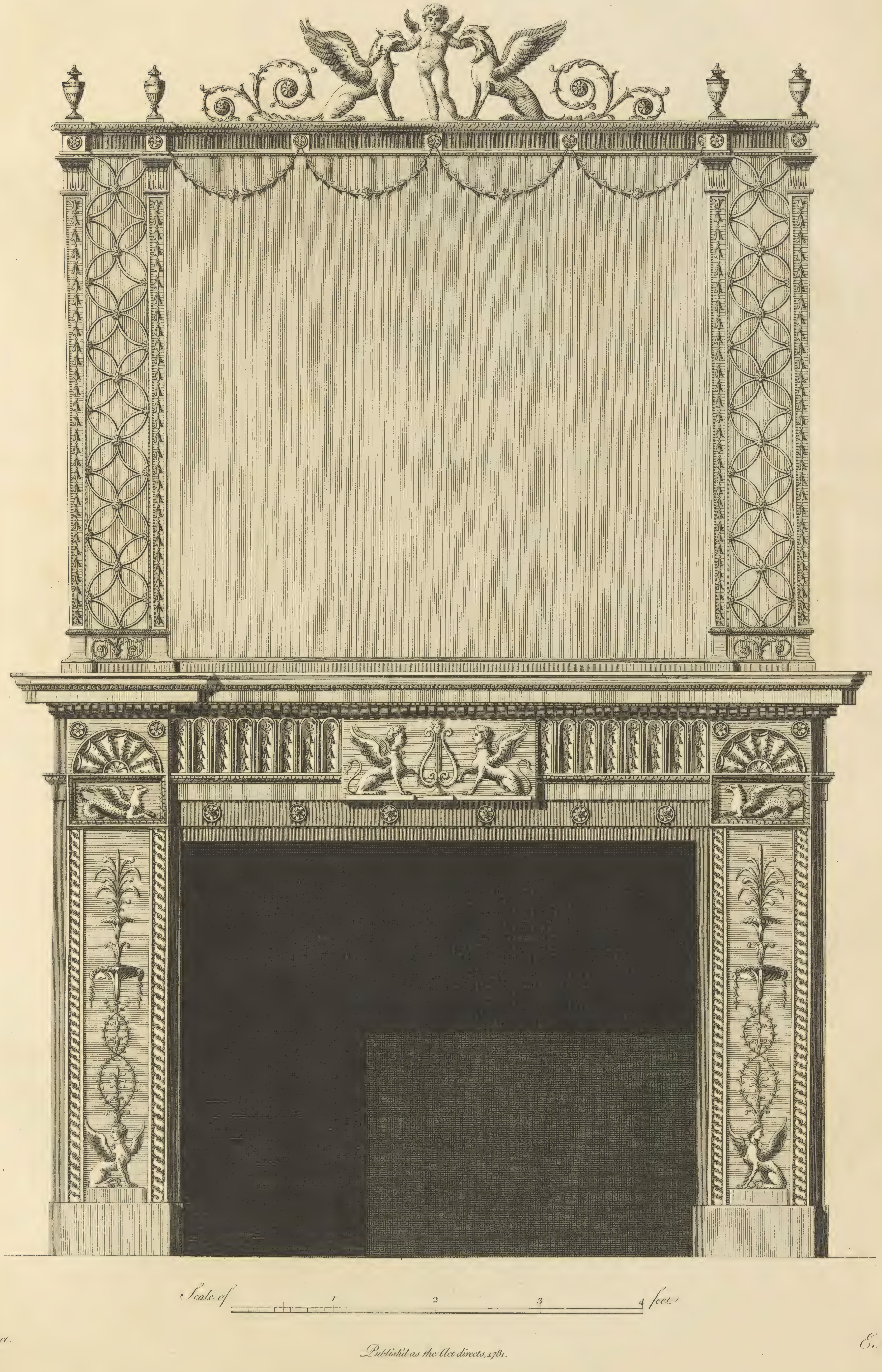
Wm. Thomas Architect.
Published as the Act directs 1780
W. Thomas Sculpt.

Design of a Cieling for the Music room.



W. Thomas Archᵗ. Published as the Act directs 1780 B. Malpas Sculpᵗ.

Chimney Piece and Glaſs Frame for the Music Room

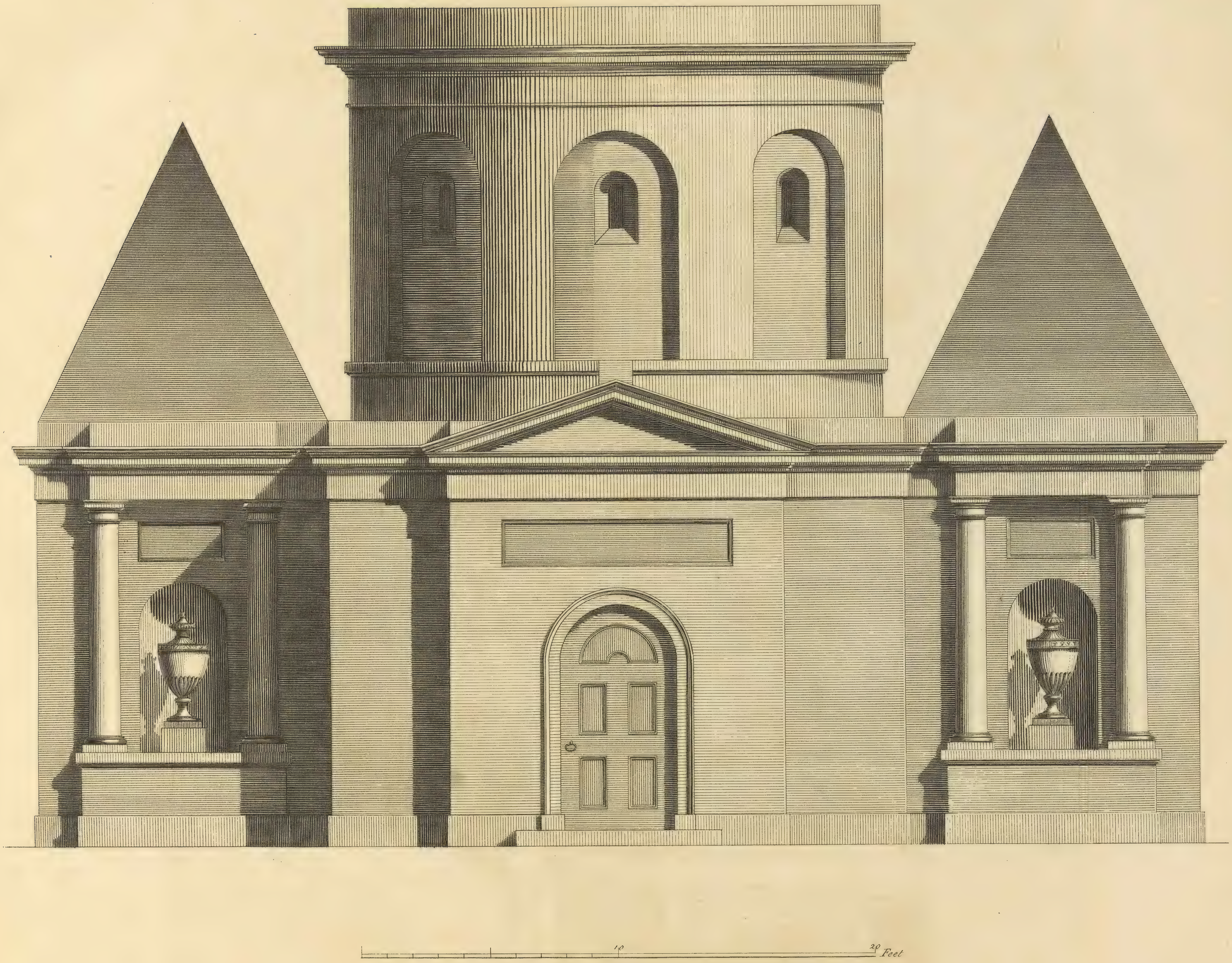


Wm. Thomas Architect.

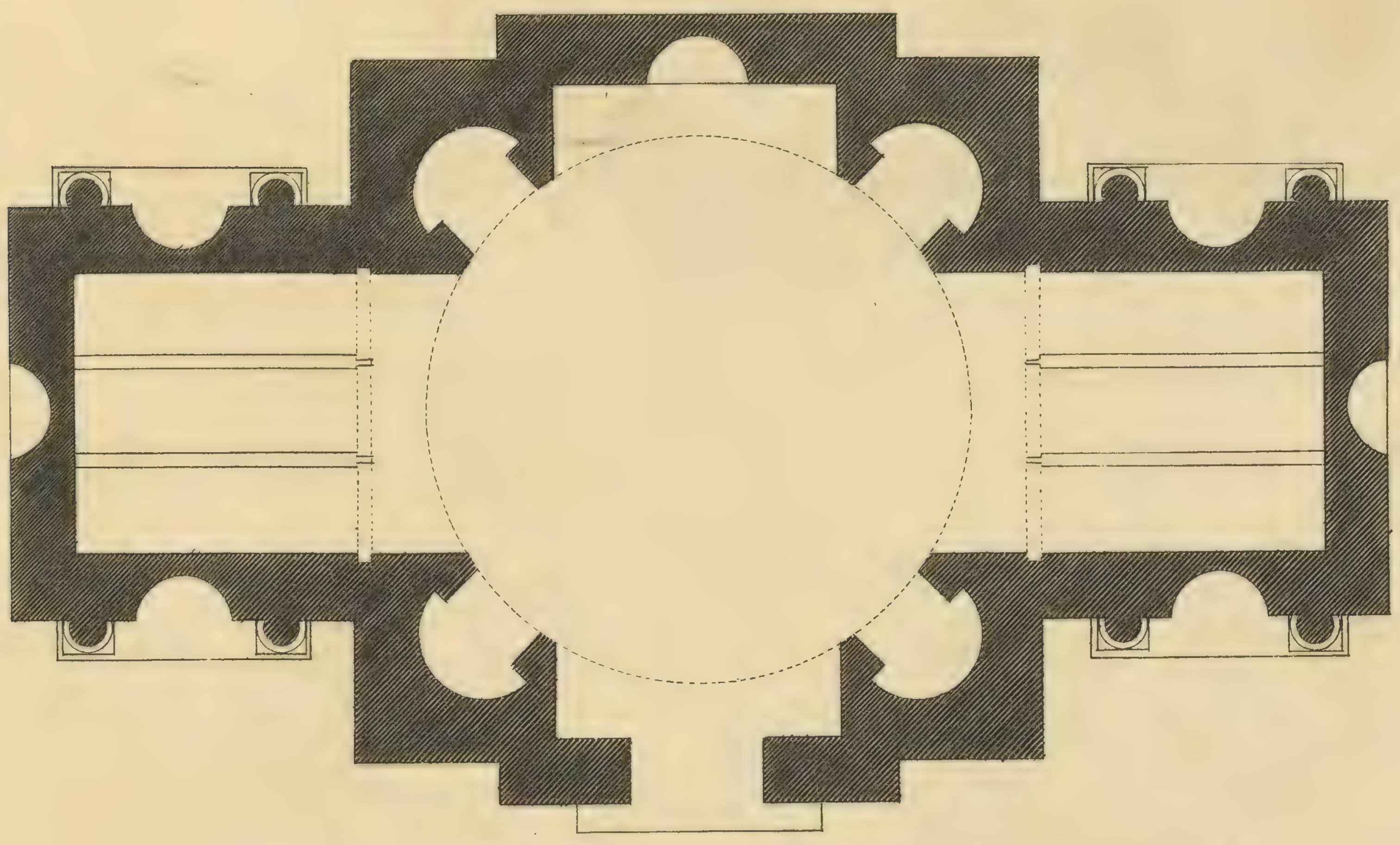
Publiſh'd as the Act directs, 1781.

E. Malpas ſculp.

Design for a Mausoleum.



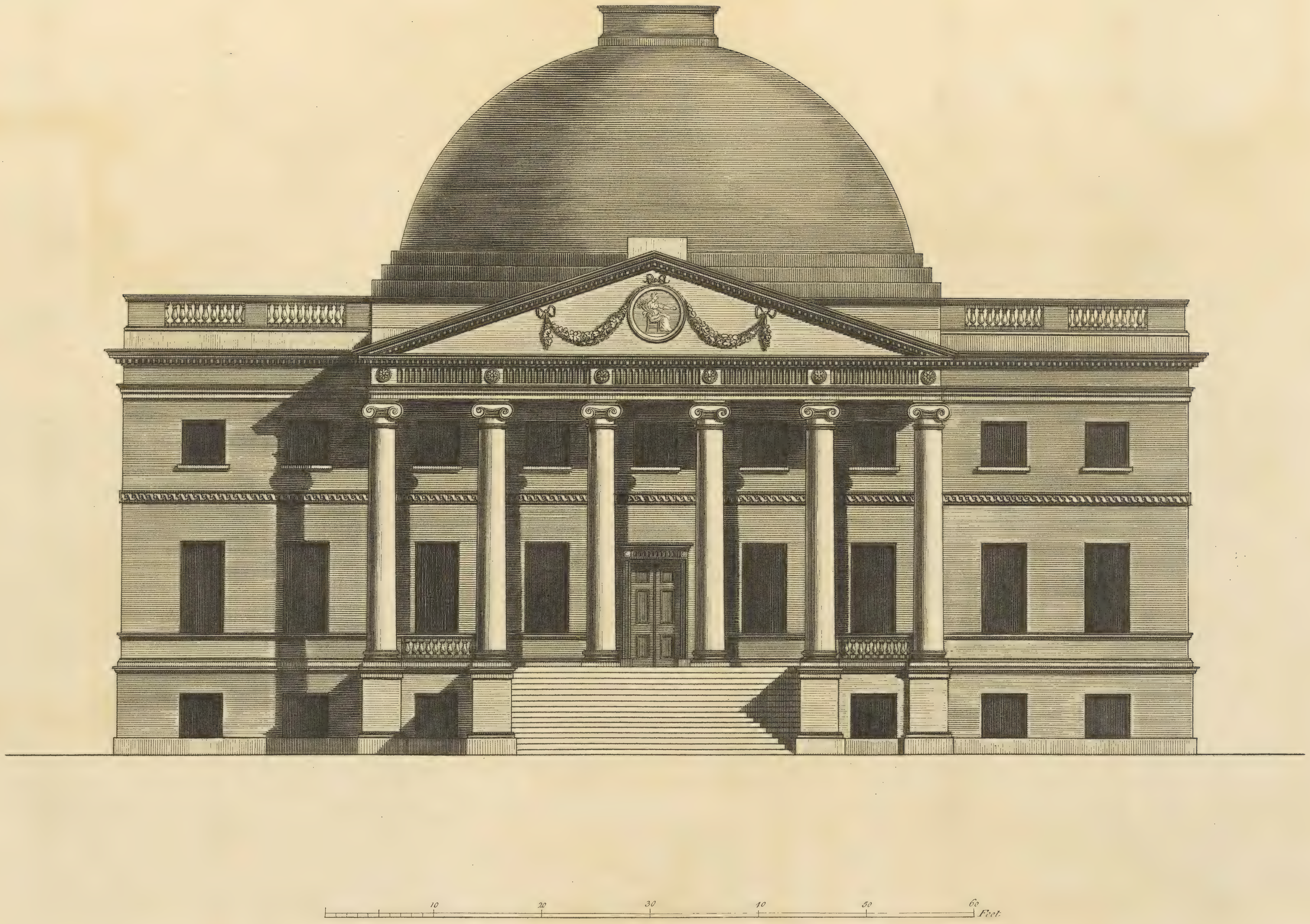
Plan of the Mausoleum.



W. Thomas Architect. Publiſhed as the Act directs 1781. W. Thomas incidit.

Pl. VIII.

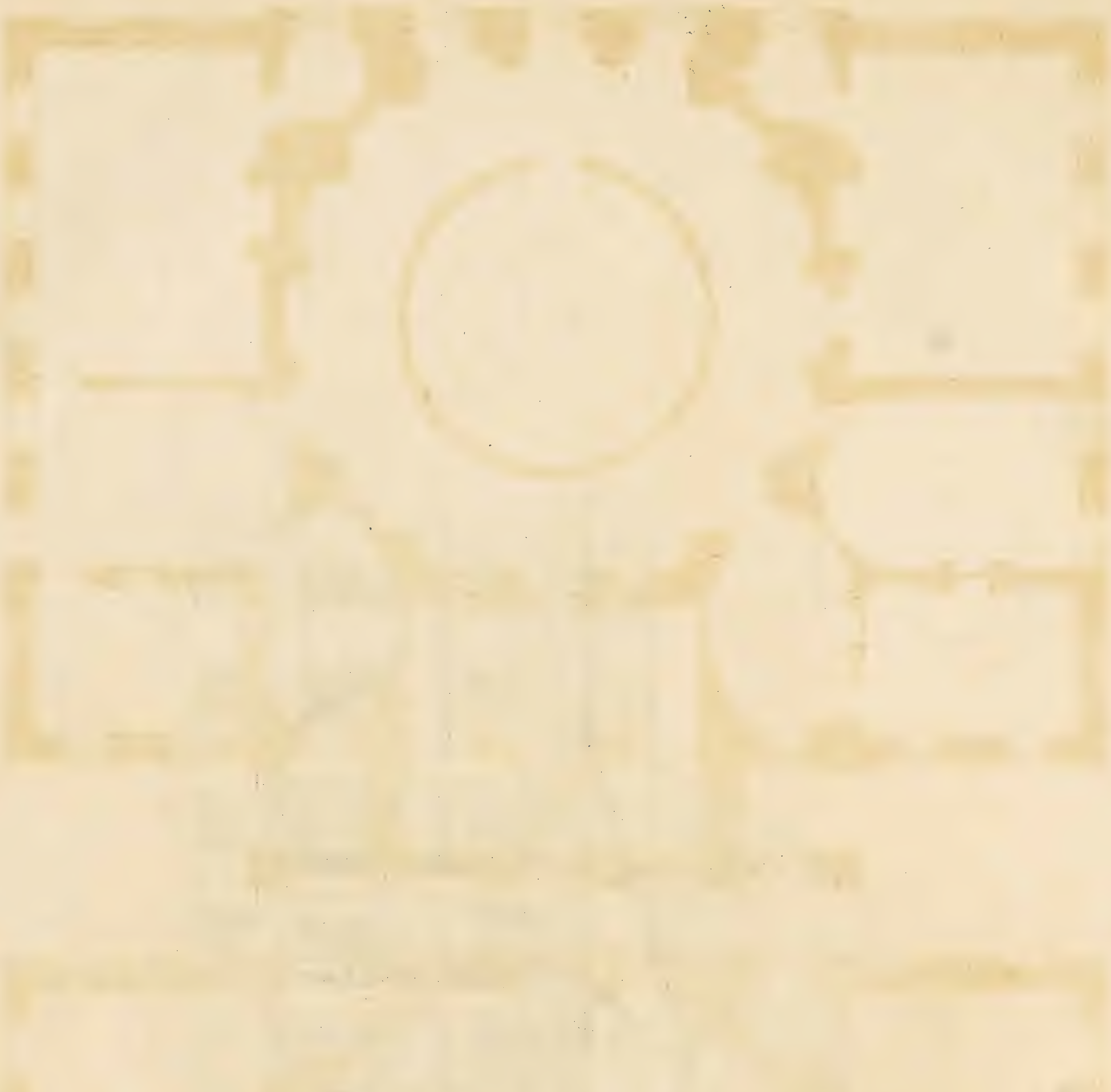
Design for a Banqueting House.



W. Thomas Architect.

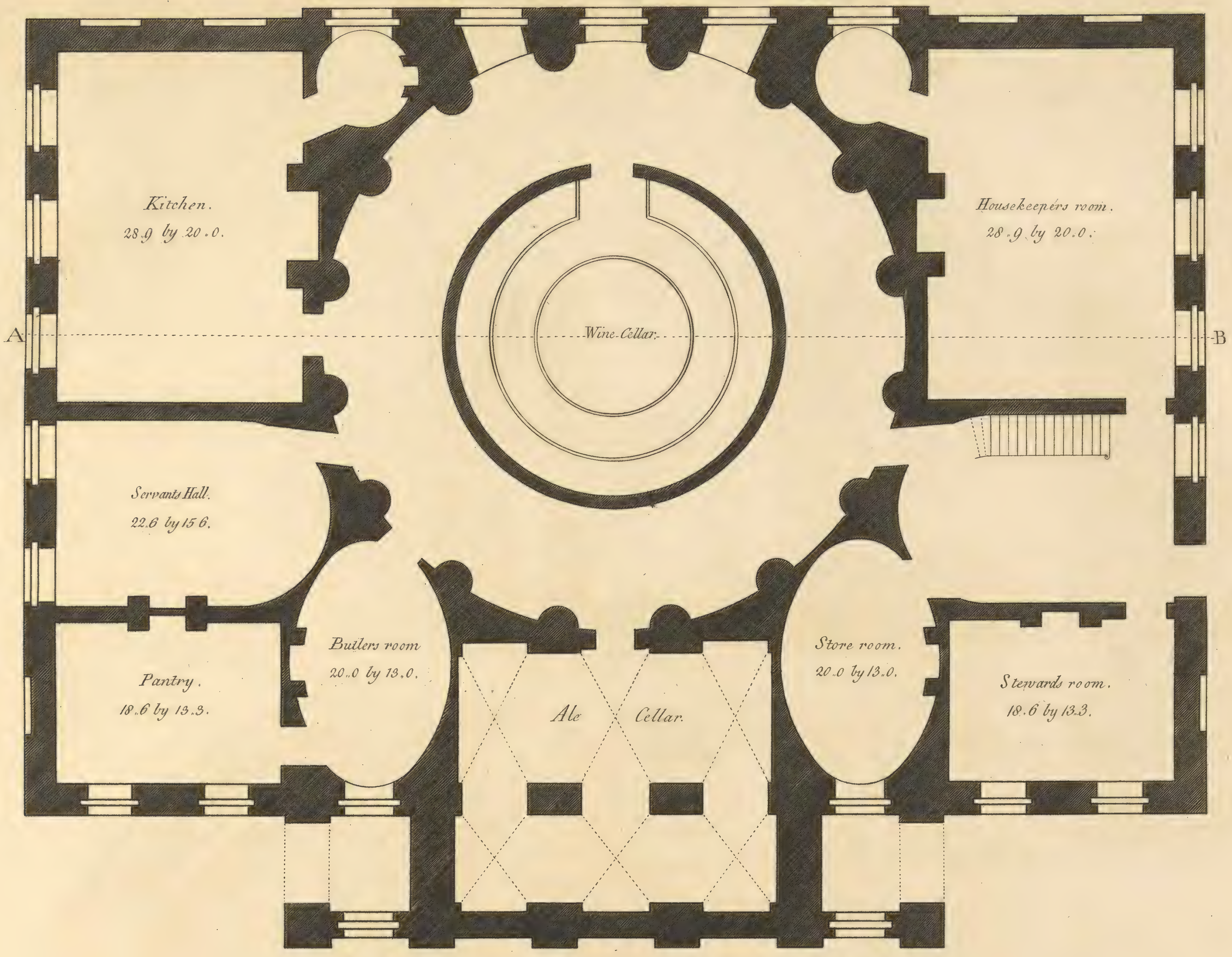
Published as the Act directs 1781.

W. Thomas Sculp.t

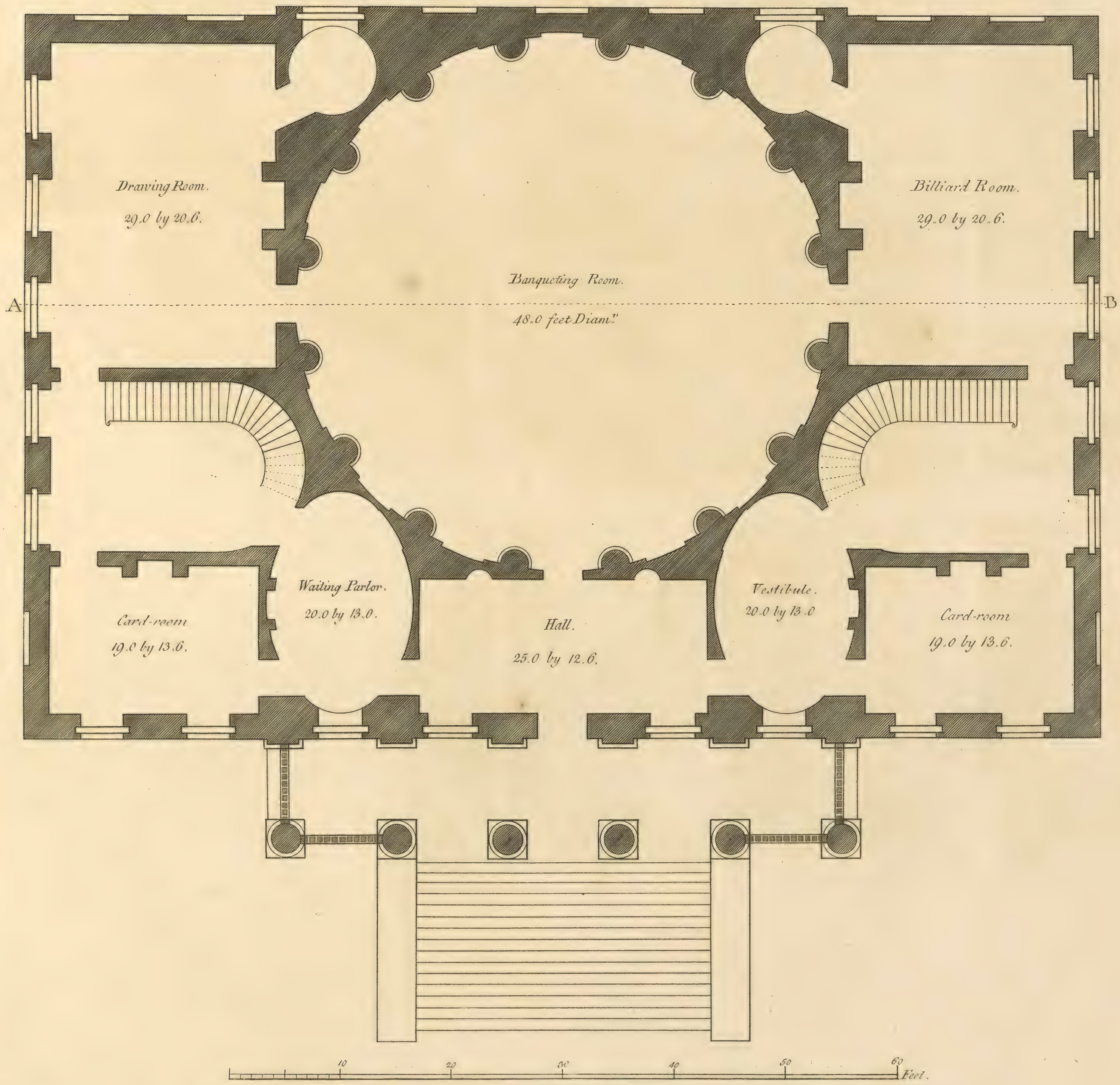


Plan of the Basement Story of the Banqueting House.

Pl: IX.



Plan of the Principal Story



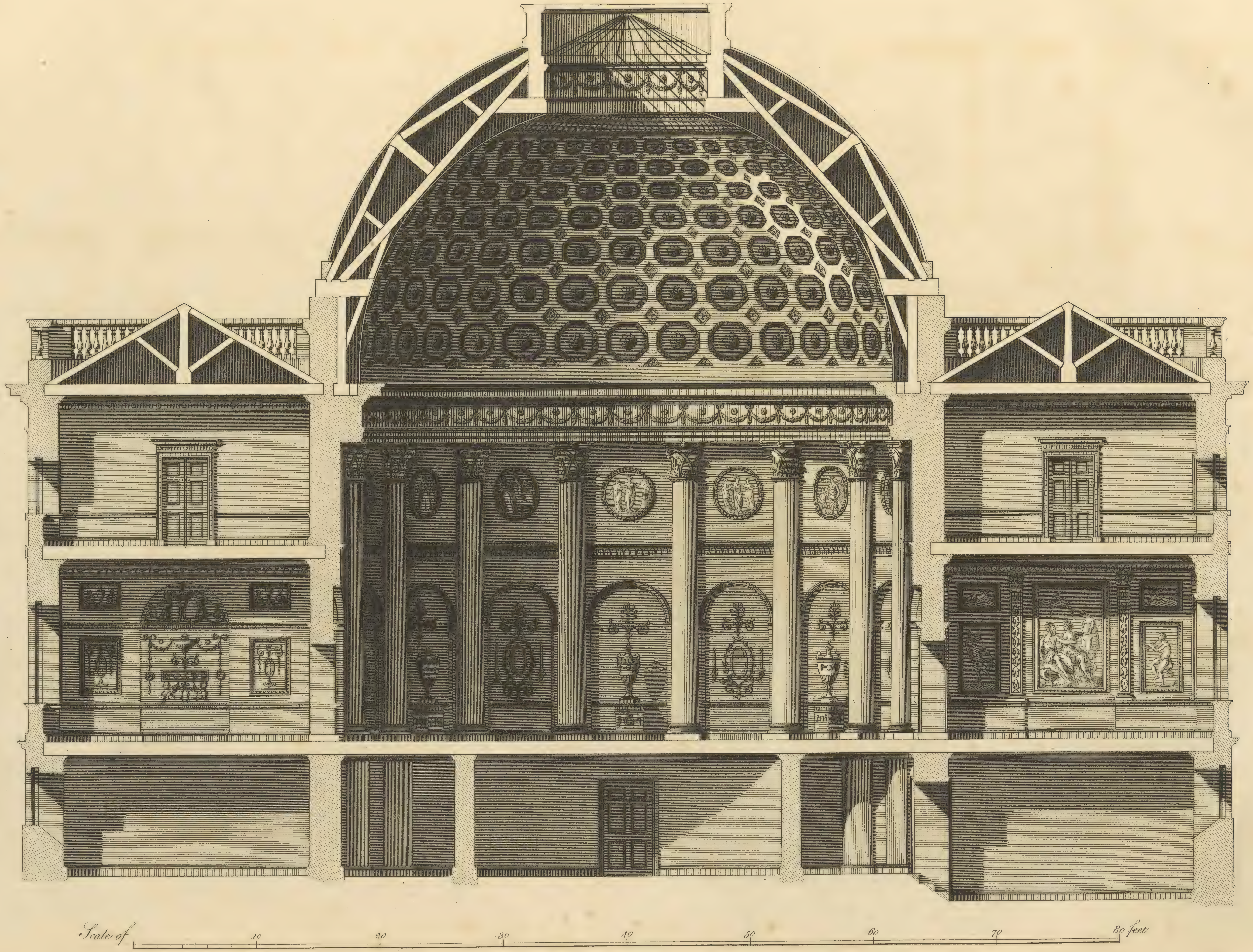
W Thomas Architect.

Published as the Act directs 1781.

W Thomas Sculpt.

Pl. X.

Section of the Banqueting House from A. to B. on the Plan.

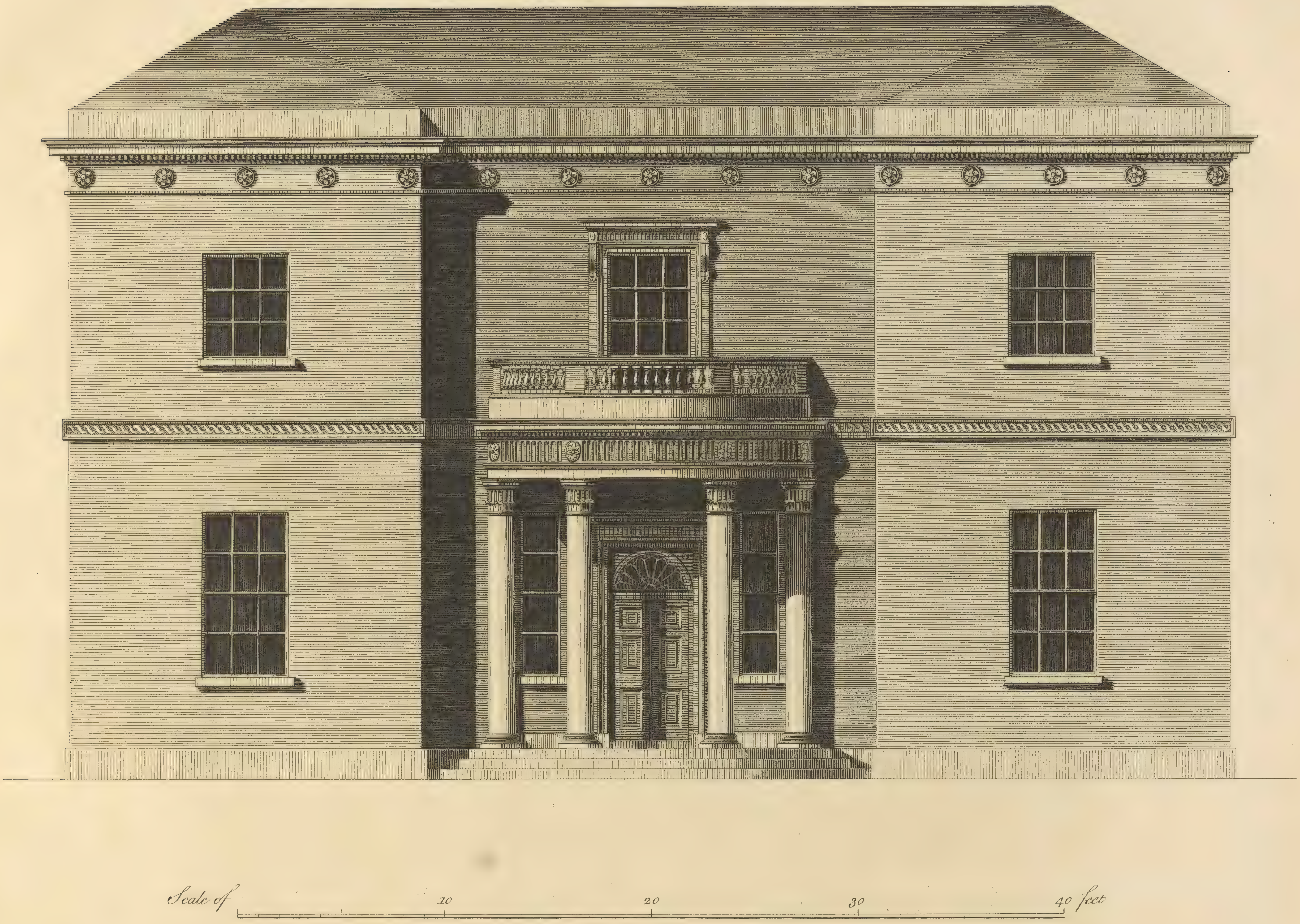


Wm. Thomas Architect.

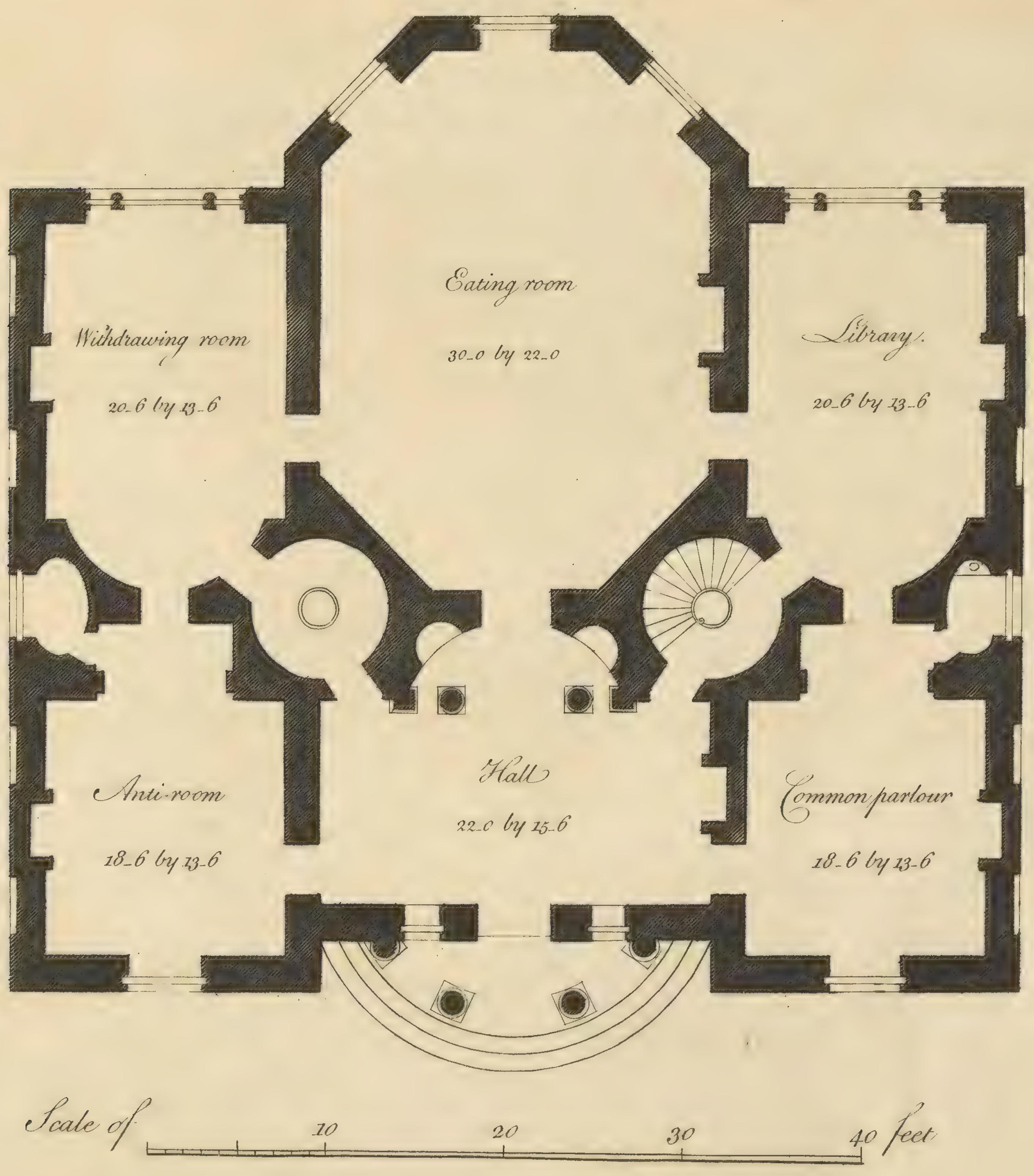
Published as the Act directs 1781.

Jno. Roberts Sculp.

Design for a Casino.



Plan of the Principal Story.

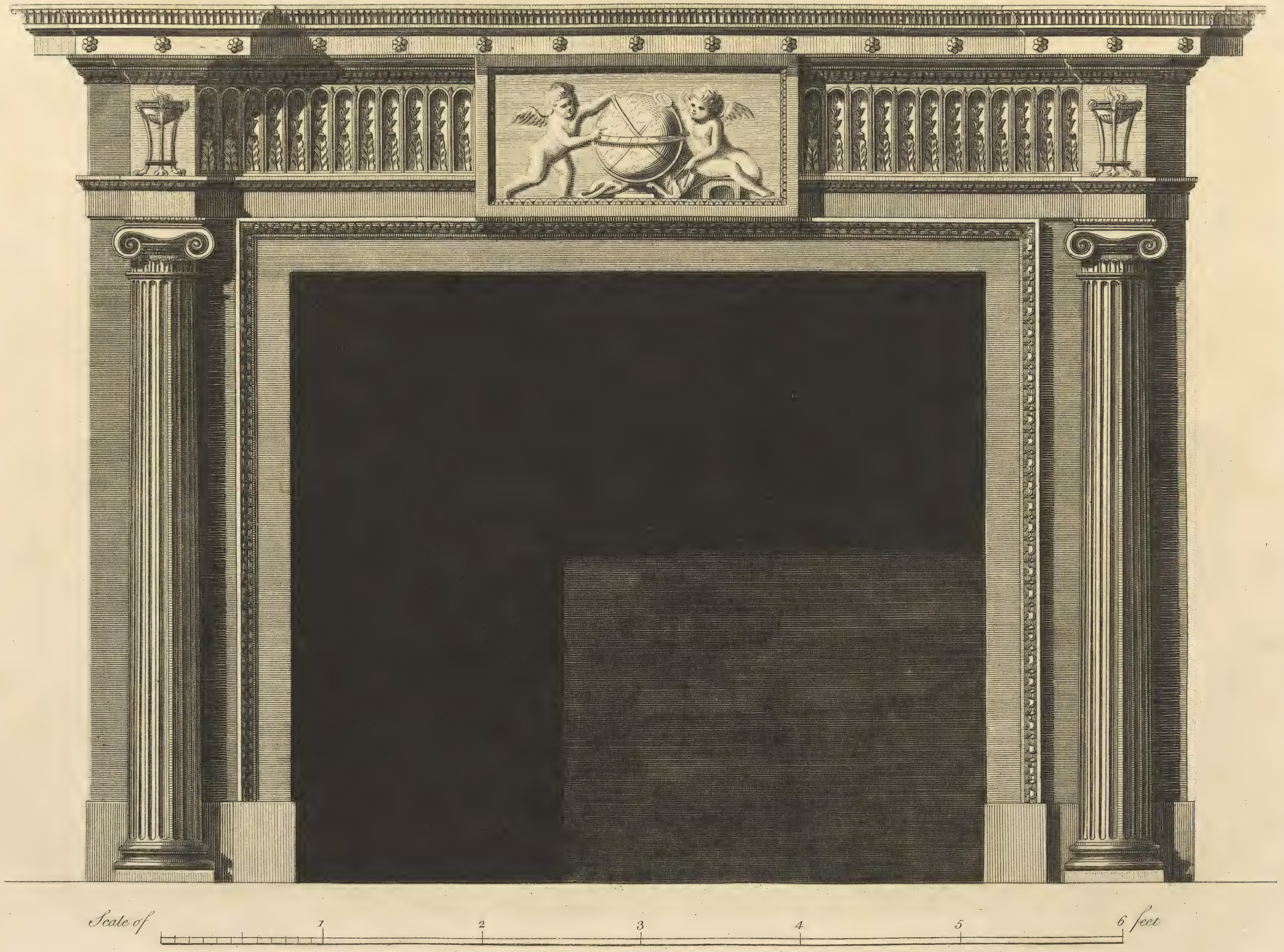


Wm. Thomas Architect

Published as the Act directs, 1782.

Wm. Thomas Sculp.

Design of a Chimney Piece for the Library

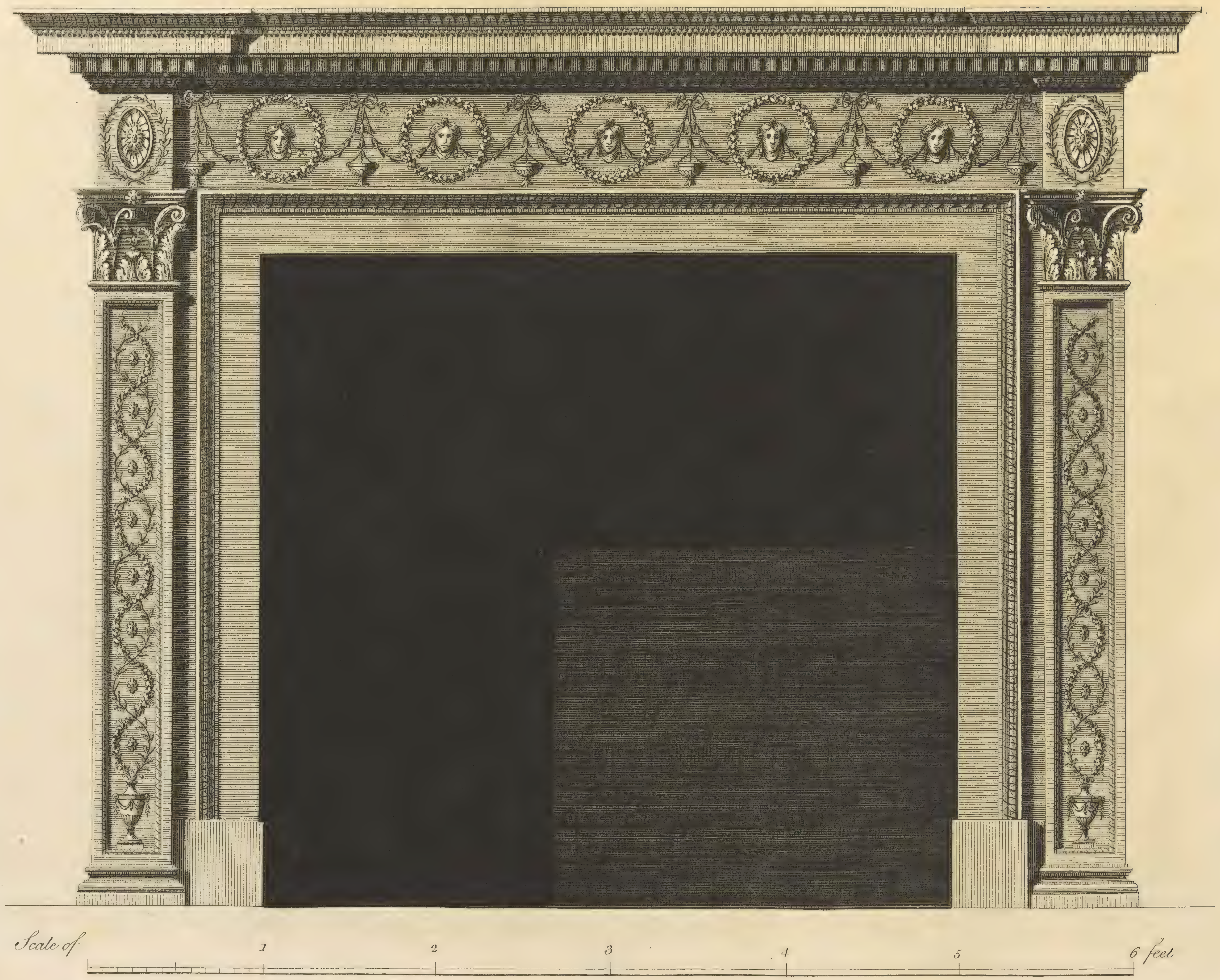


W.m Thomas Architect.

Published as the Act directs, 1782.

E. Malpas Sculp.t

Design of a Chimney Piece for the Eating room.

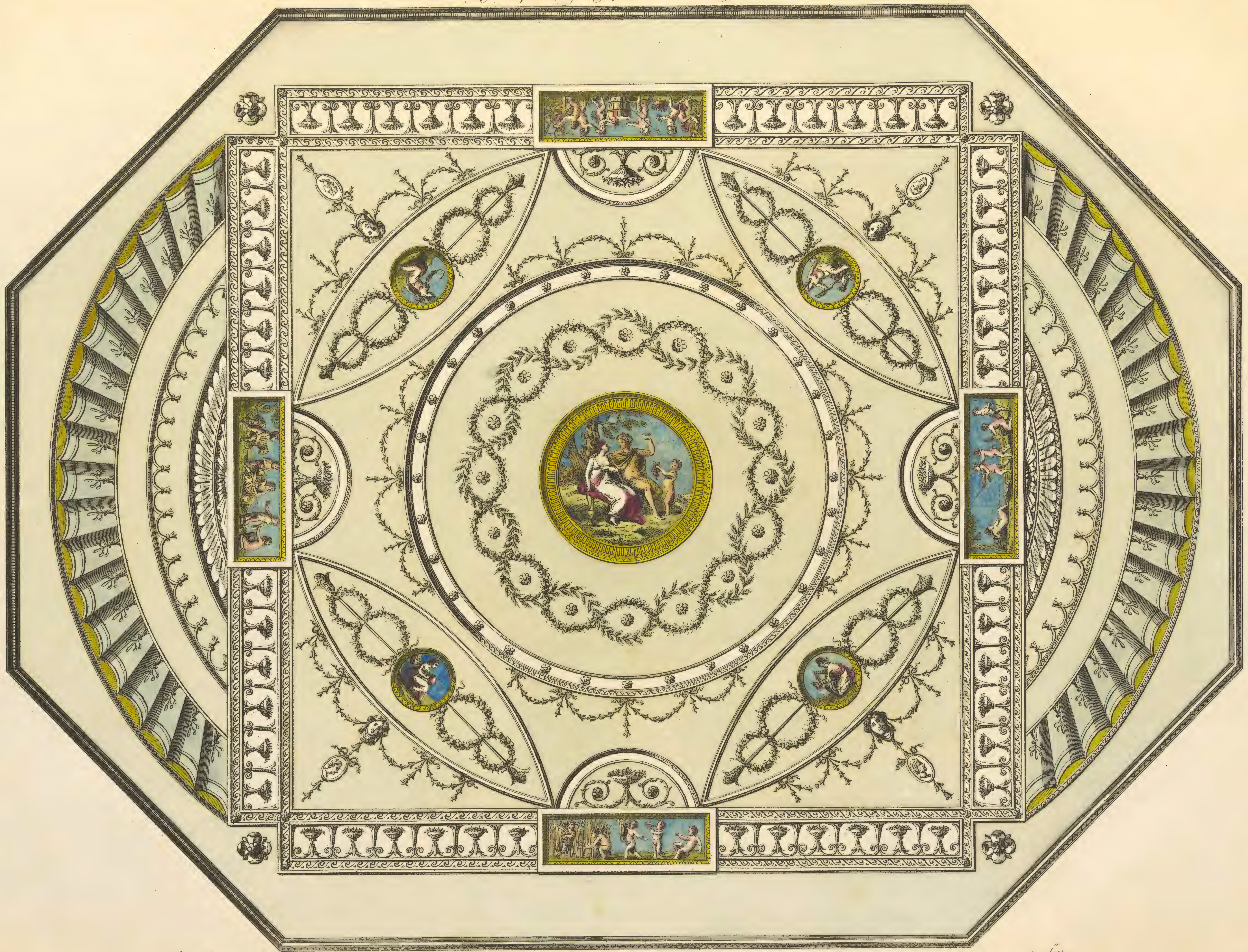


Wm. Thomas Architect

Published as the Act directs, 1781.

E. Malpas Sculp.

Design of a Cieling for the Eating room.



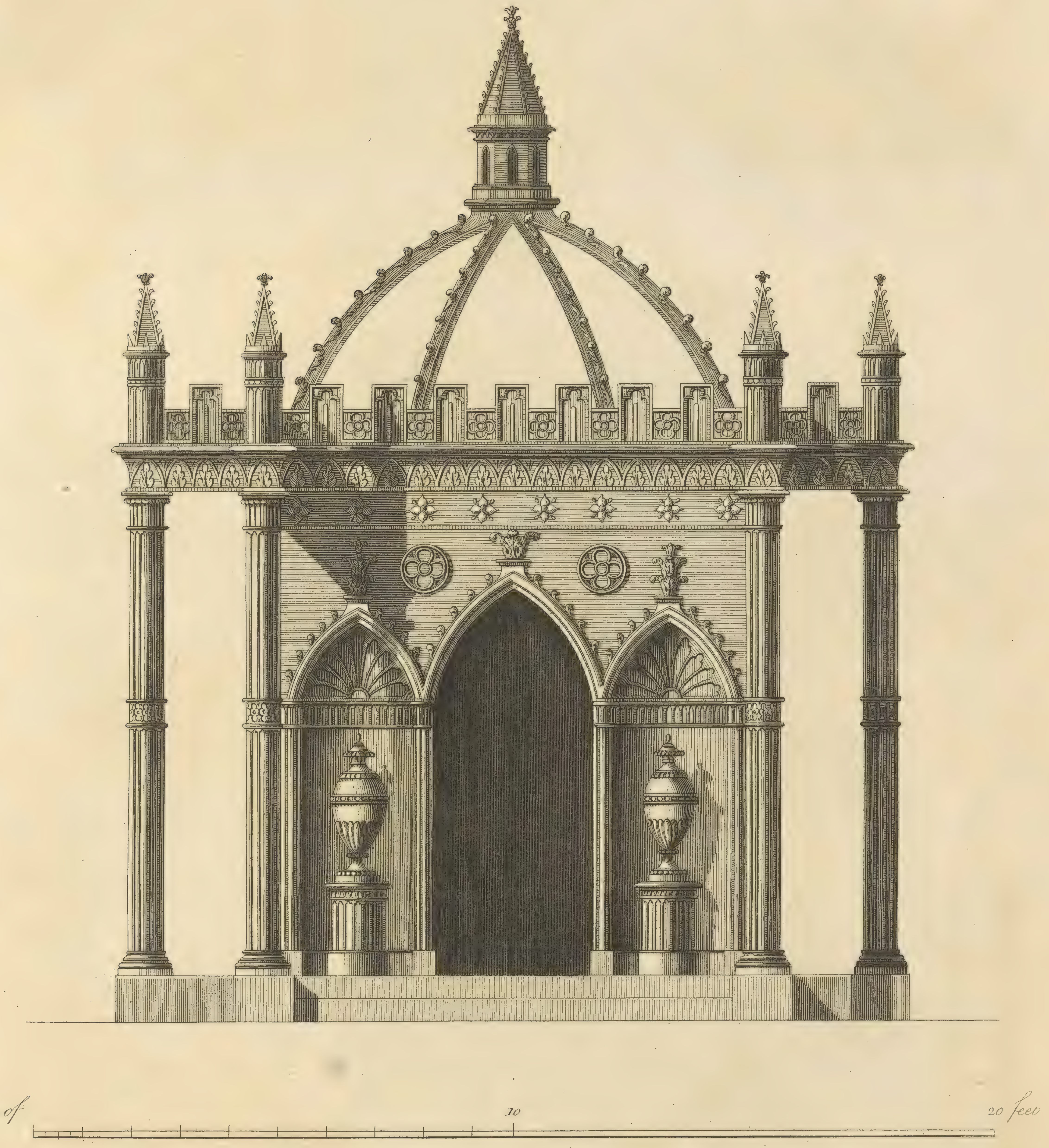
W.m Thomas Architect

Scale of 10 20 feet

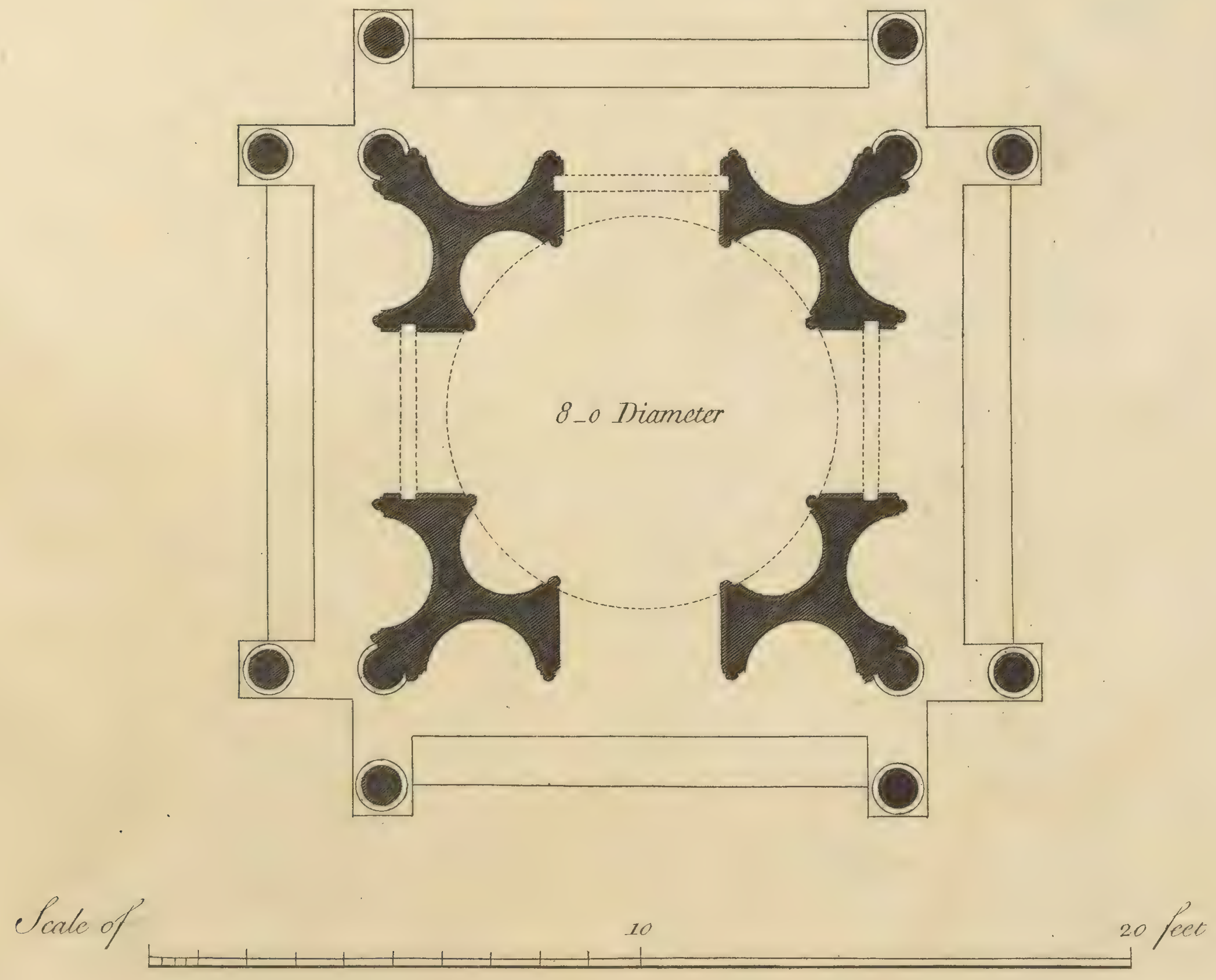
Published as the Act directs 1782.

E. Malpas Sculp.t

Design of a Garden Temple for the Right Hon.^{ble} the Earl of Shelburne.



Plan of the Temple.

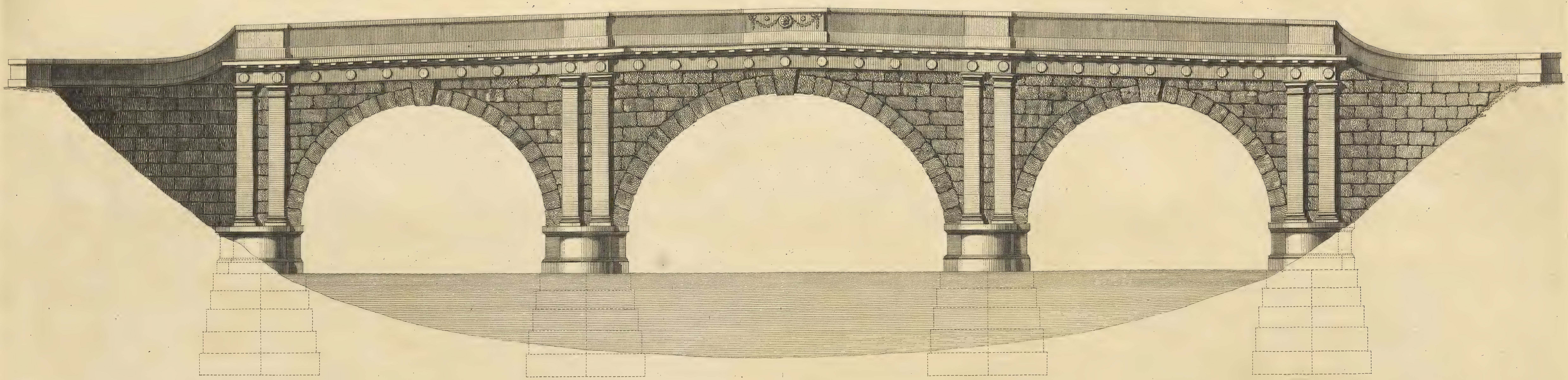


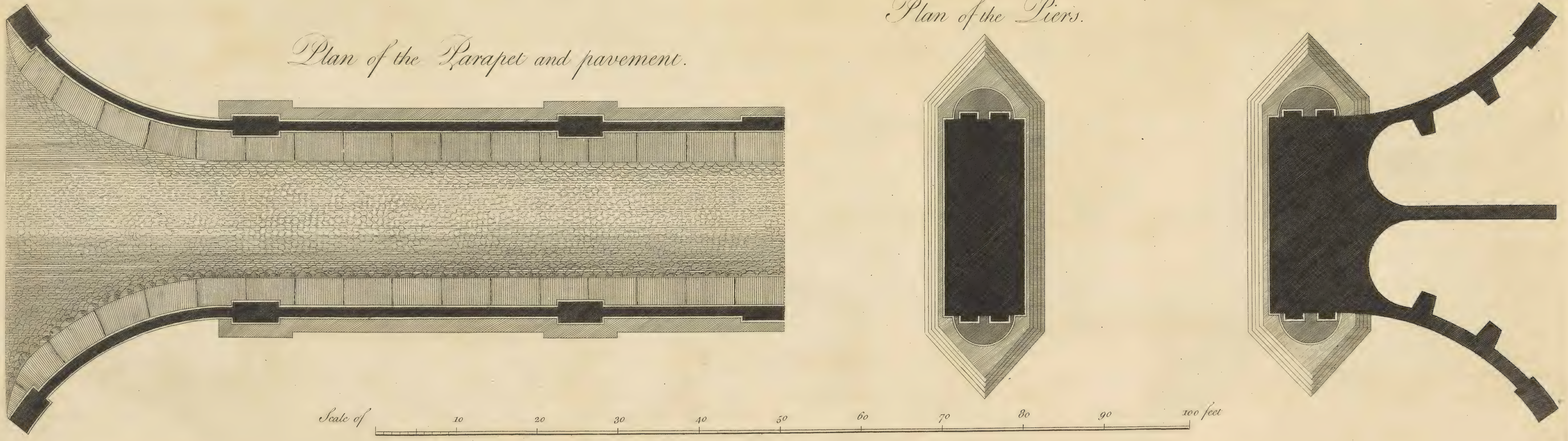
W^{m}. Thomas Architect

Published as the Act directs, 1782.

E. Malpas Sculp^{t}.

Design of a Bridge





Plan of the Parapet and pavement.

Plan of the Piers.

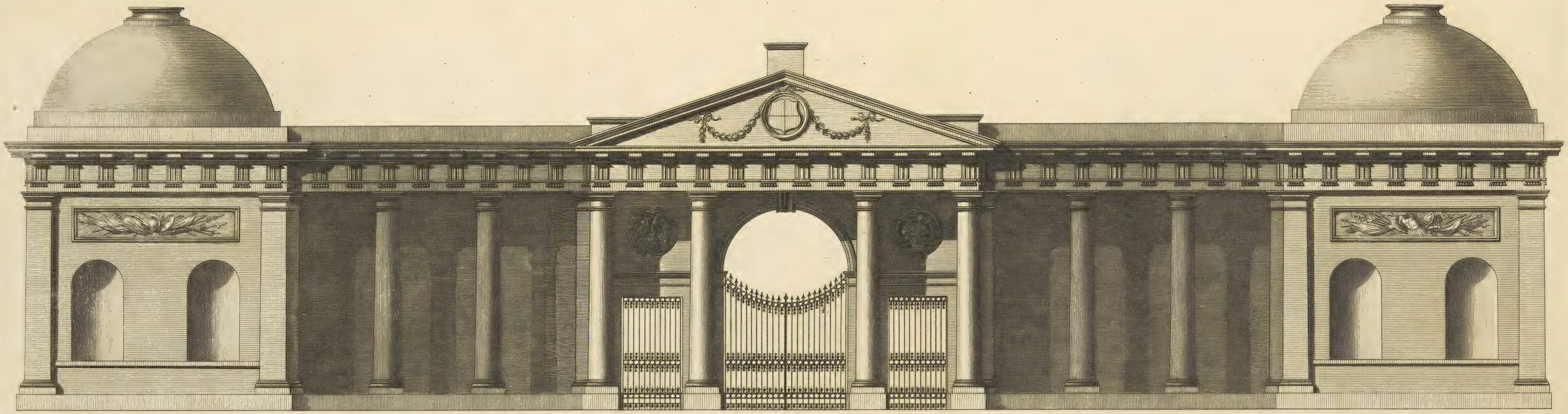
Wm. Thomas Architect.

Published as the Act directs, 1782.

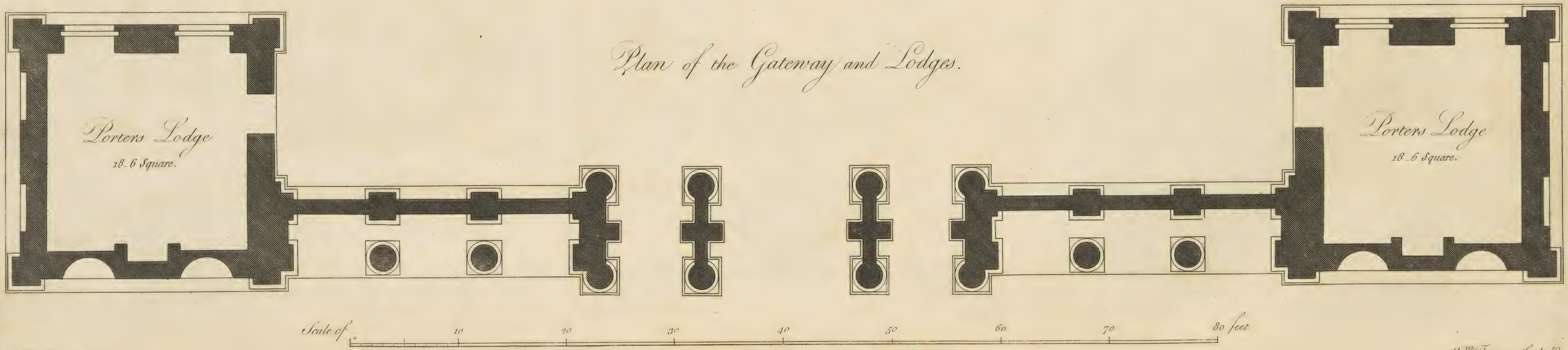
E. Malpas Sculp.

Pl. XVII.

Design of a Gateway and Lodges for the Entrance of a Gentleman's Park.



Plan of the Gateway and Lodges.



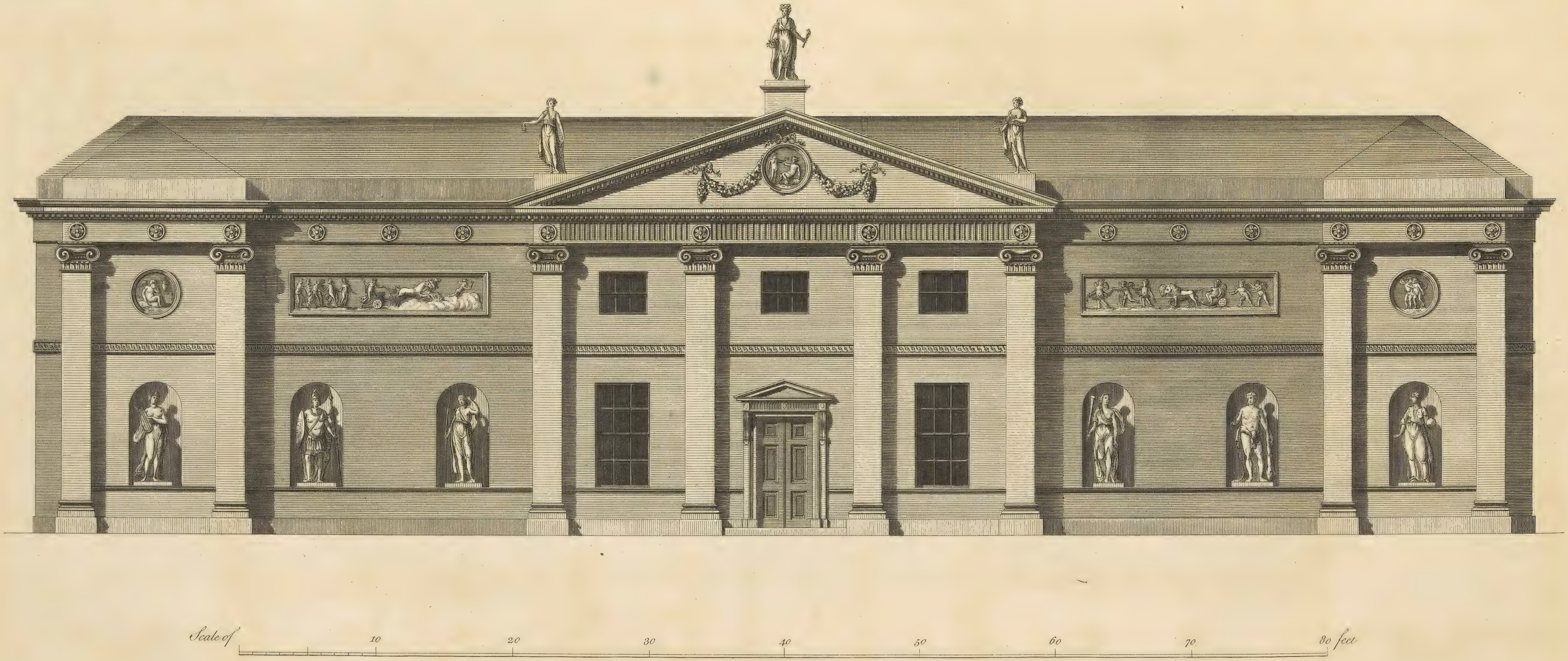
Wm. Thomas Architect.

Publishd as the Act directs 1782.

Wm. Thomas Sculpt.

Pl. XVIII

Design for the Garden Front of the West Wing of Stackpole Court in Pembrokeshire the Seat of John Campbell Esq.r

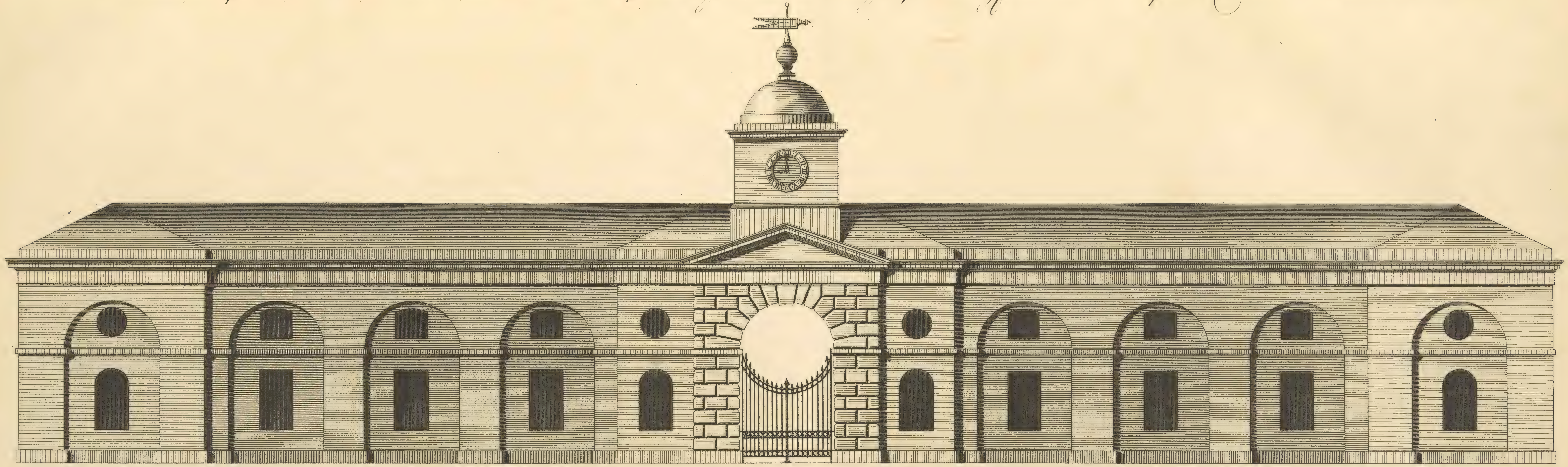


Wm. Thomas Architect

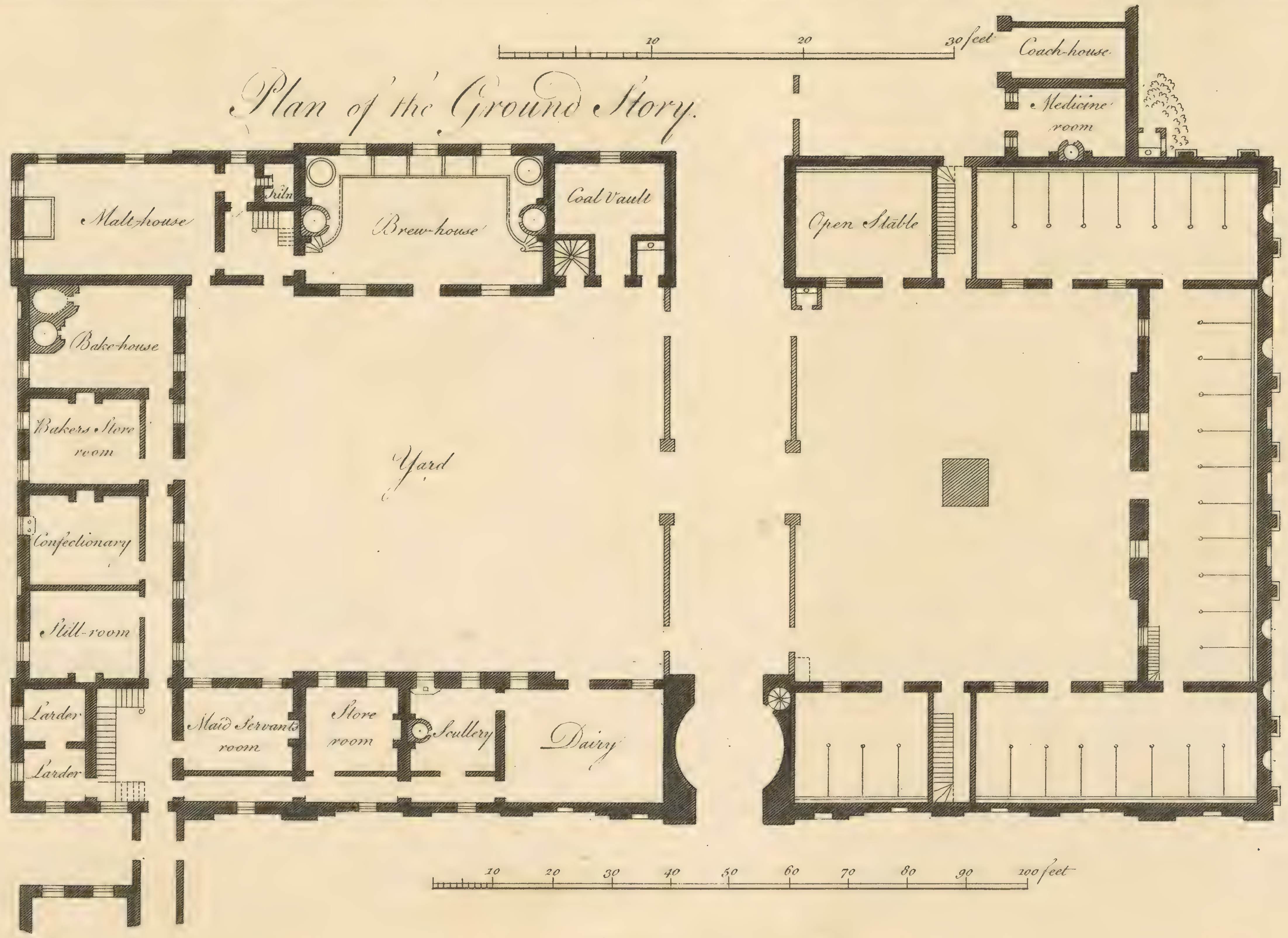
Published as the Act directs, 1782.

E. Malpas Sculp.t

Elevation of the East Front, and the Plan of the Ground Story of the Offices at Stackpole Court in Pembrokeshire.



Plan of the Ground Story.



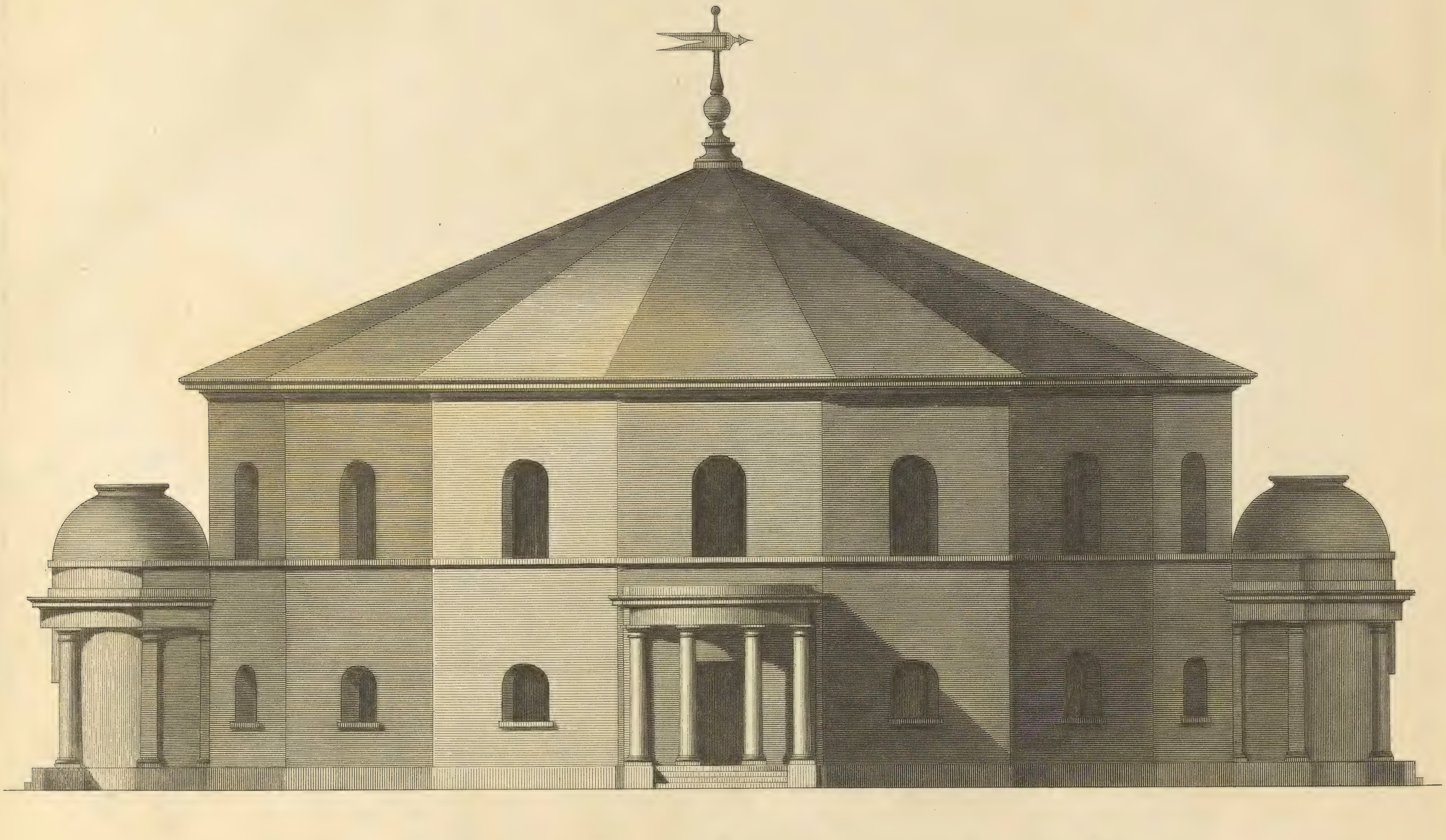
W^m. Thomas Architect.

Publish'd as the Act directs Feb.^y 1,^st 1783.

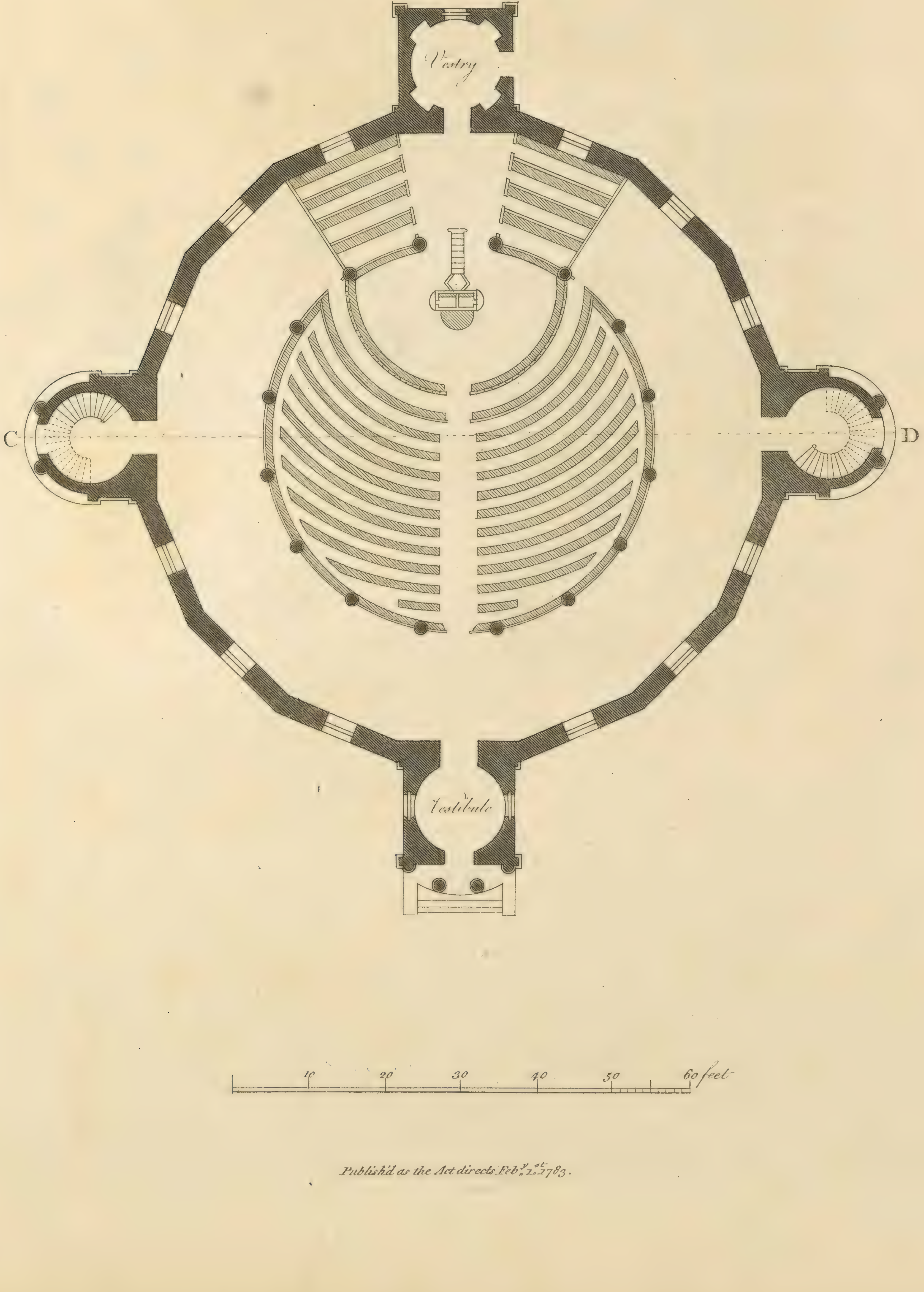
Jn^o. Roberts Sculp.^t

Pl. XX.

The Plan and Elevation of the West Front of Surrey Chapel in St. Georges road Southwark.



Plan of the Chapel.

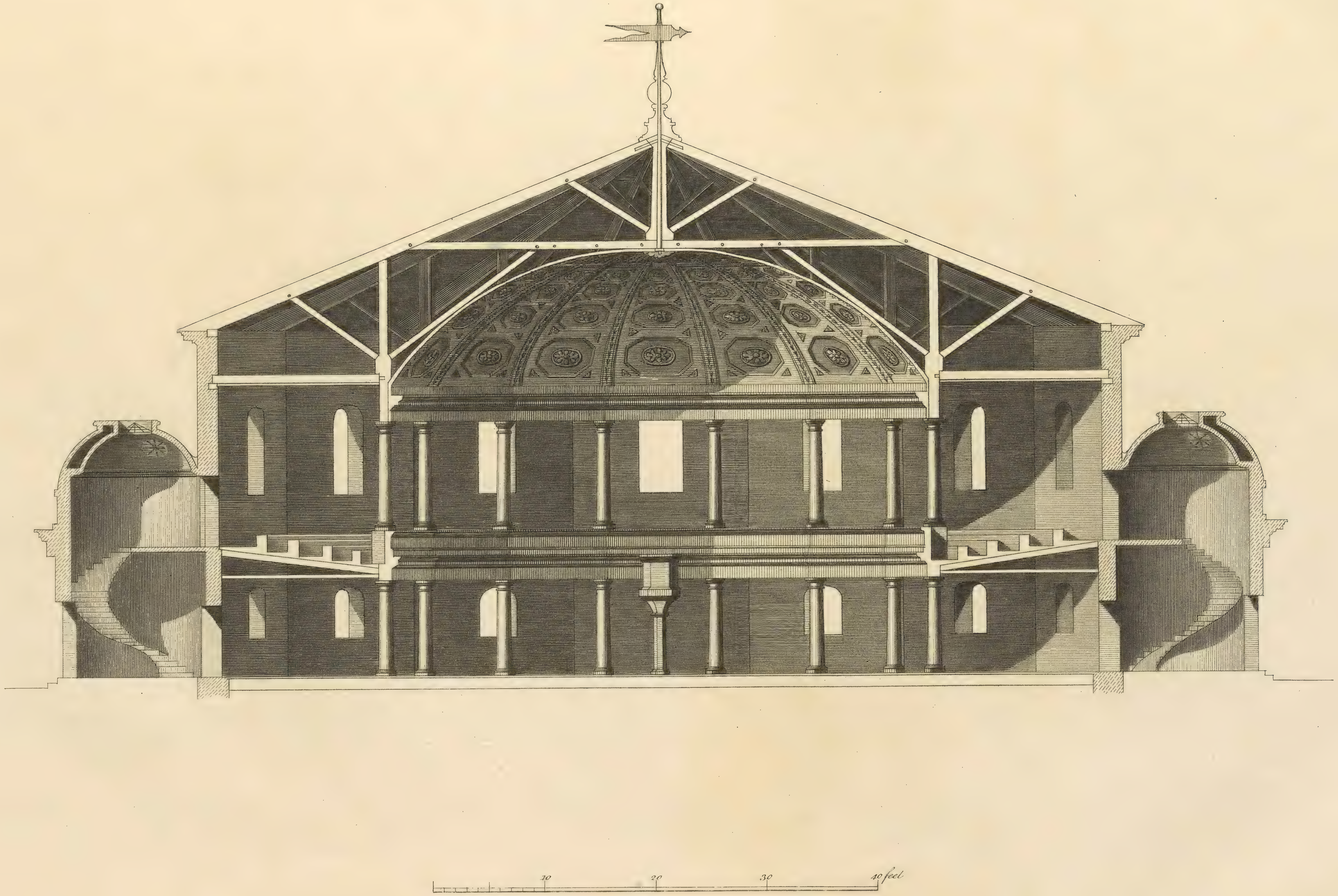


Wm. Thomas Architect.

Publish'd as the Act directs Feby. 1st. 1783.

J. Miller sculp.

The Section of Surrey Chapel from C to D on the Plan.

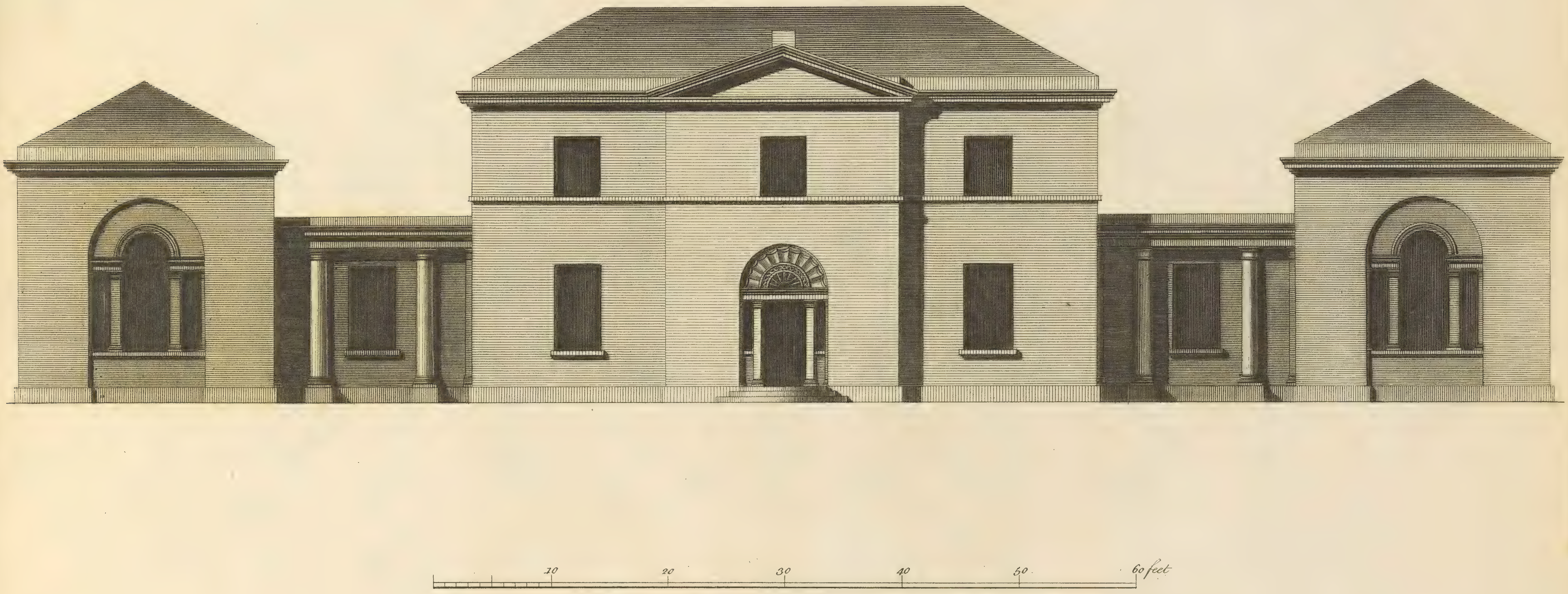


Wm. Thomas Architect.

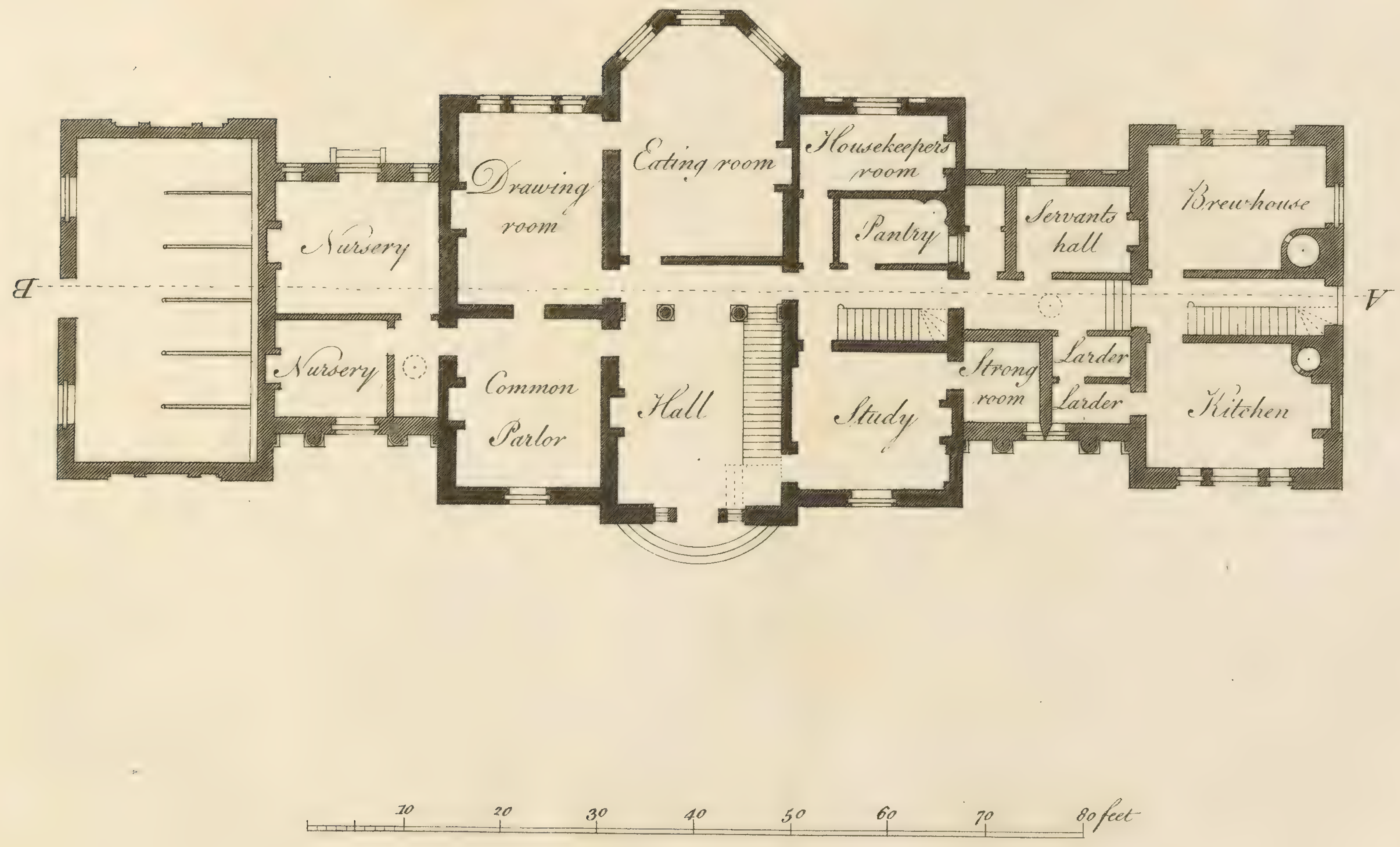
Publish'd as the Act directs Feby. 1st. 1783.

J. Miller sculp.

Elevation of the West Front, & the Plan of the Ground Story of Mr. Mirehouſe's House in Pembrokeshire.



Plan of the Ground Story.



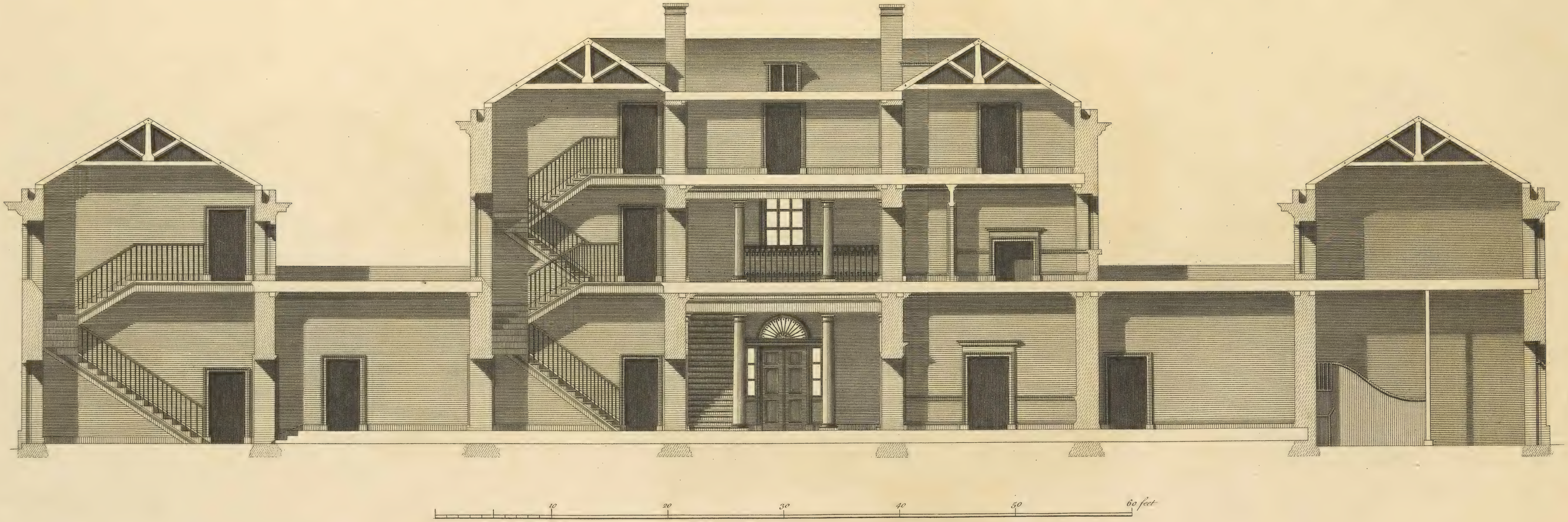
Wm. Thomas Architect.

Publish'd as the Act directs Feb. 3d. 1783.

Wm. Thomas ſculpt.

Pl. XXIII

The Section of Mr. Mirehouse's House from A to B on the Plan.

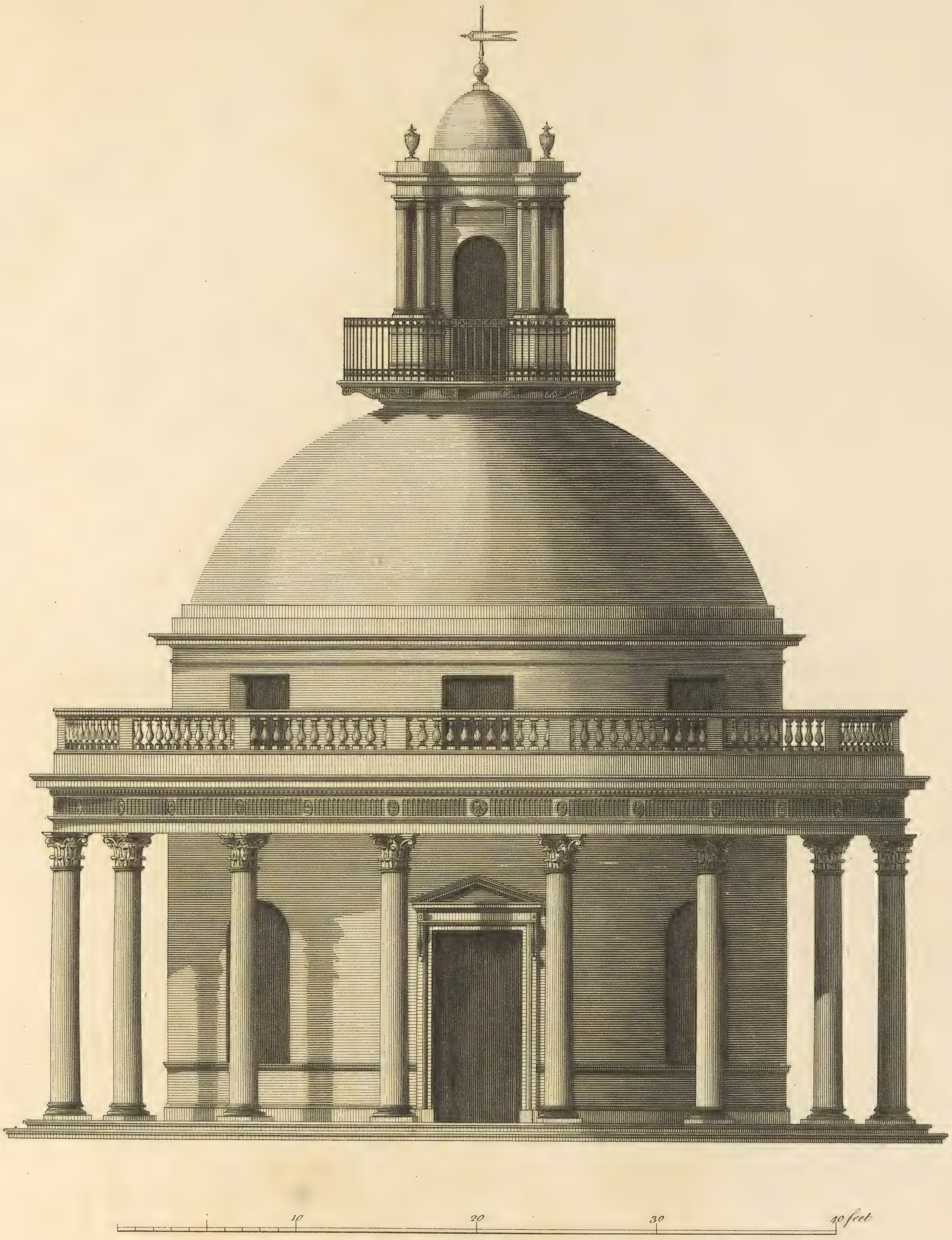


Wm. Thomas Architect.

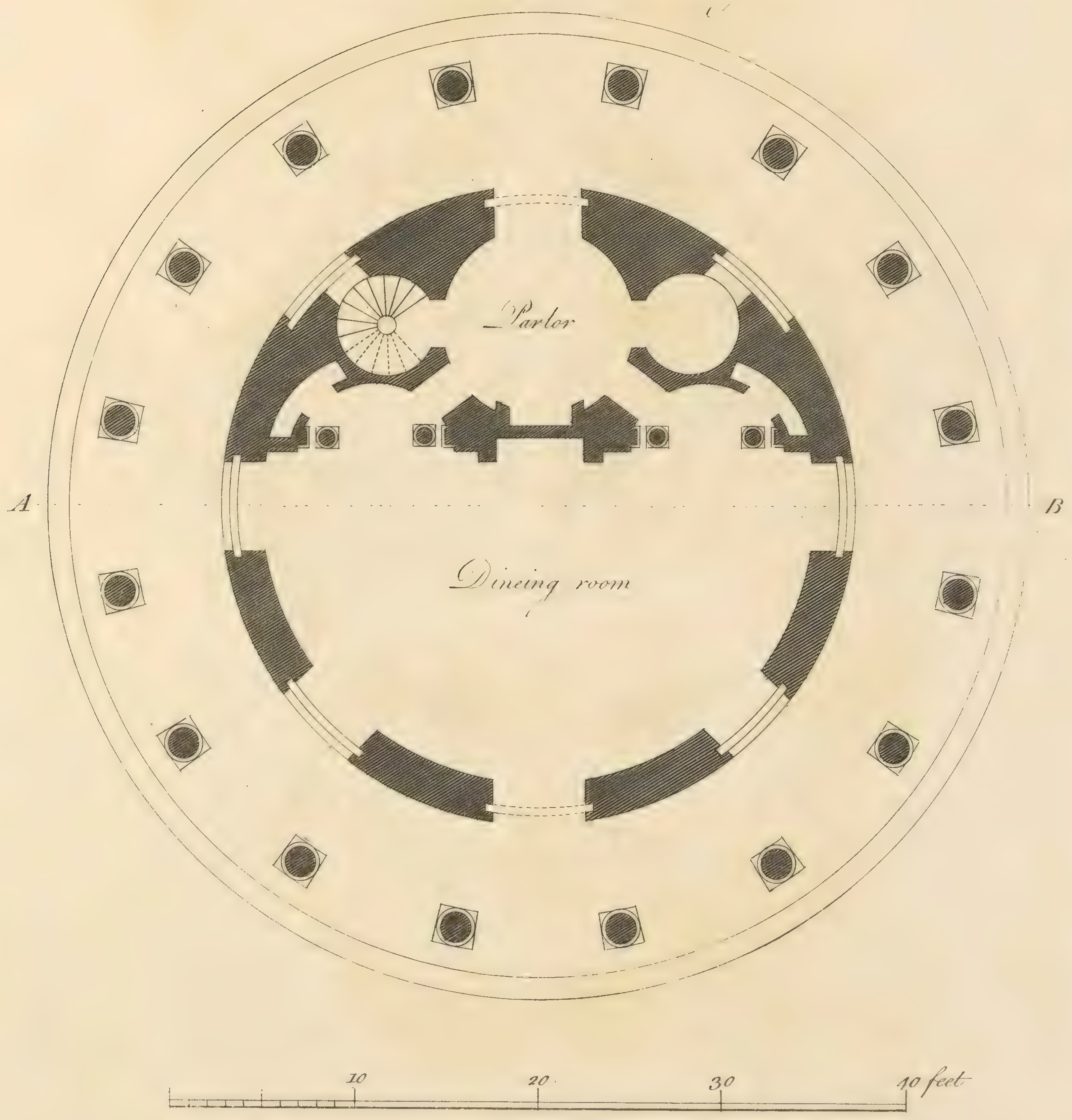
Publish'd as the Act directs 1783

J. Roberts sculp.

Plan and Elevation of a Hunting Seat.



Plan of the Ground Story.

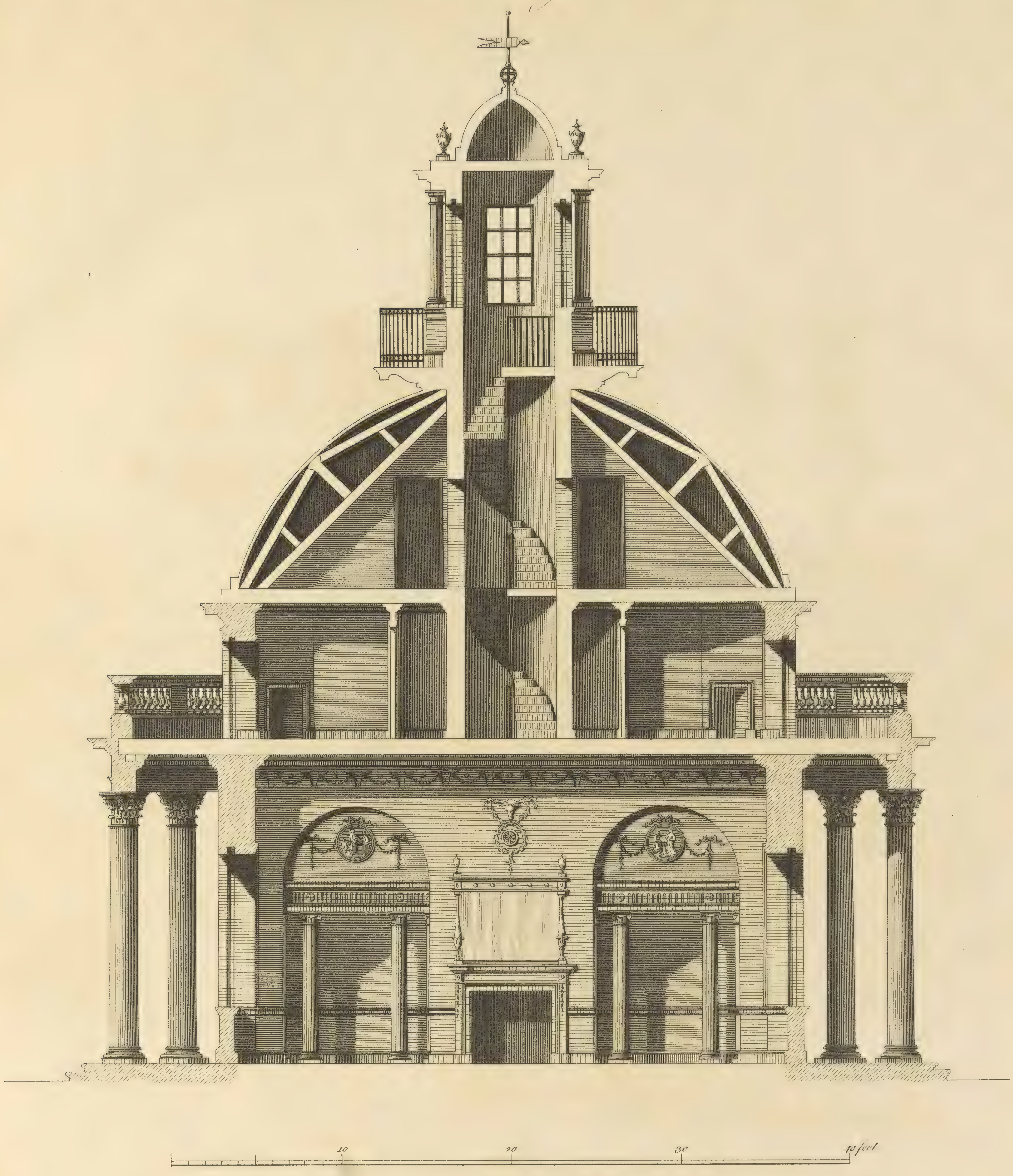


Wm. Thomas Architect.

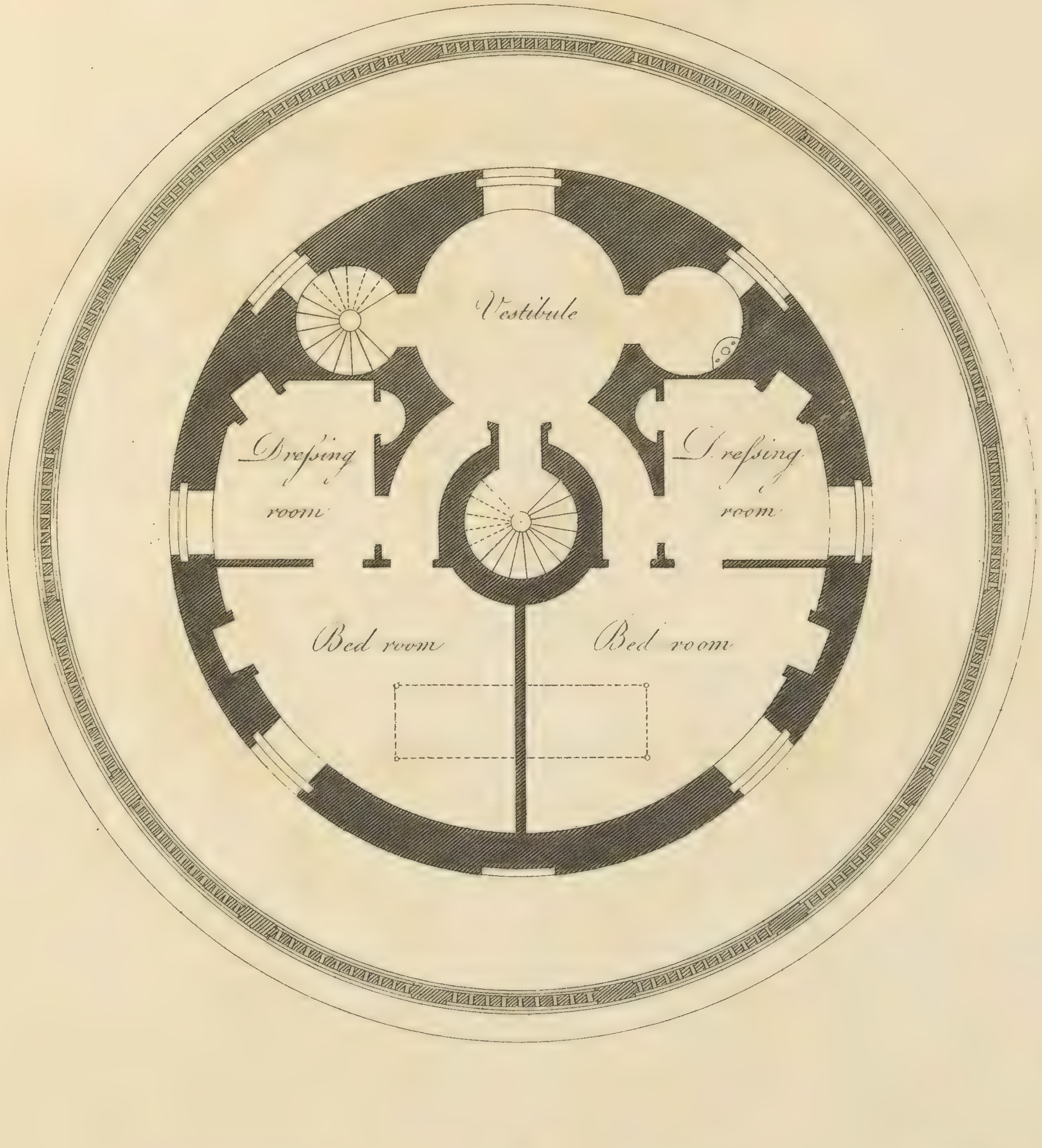
Publish'd as the Act directs Feb. 1st 1783.

J. Roberts sculp.

Section of the Hunting Seat from A to B on the Plan.



Plan of the One pair Story.

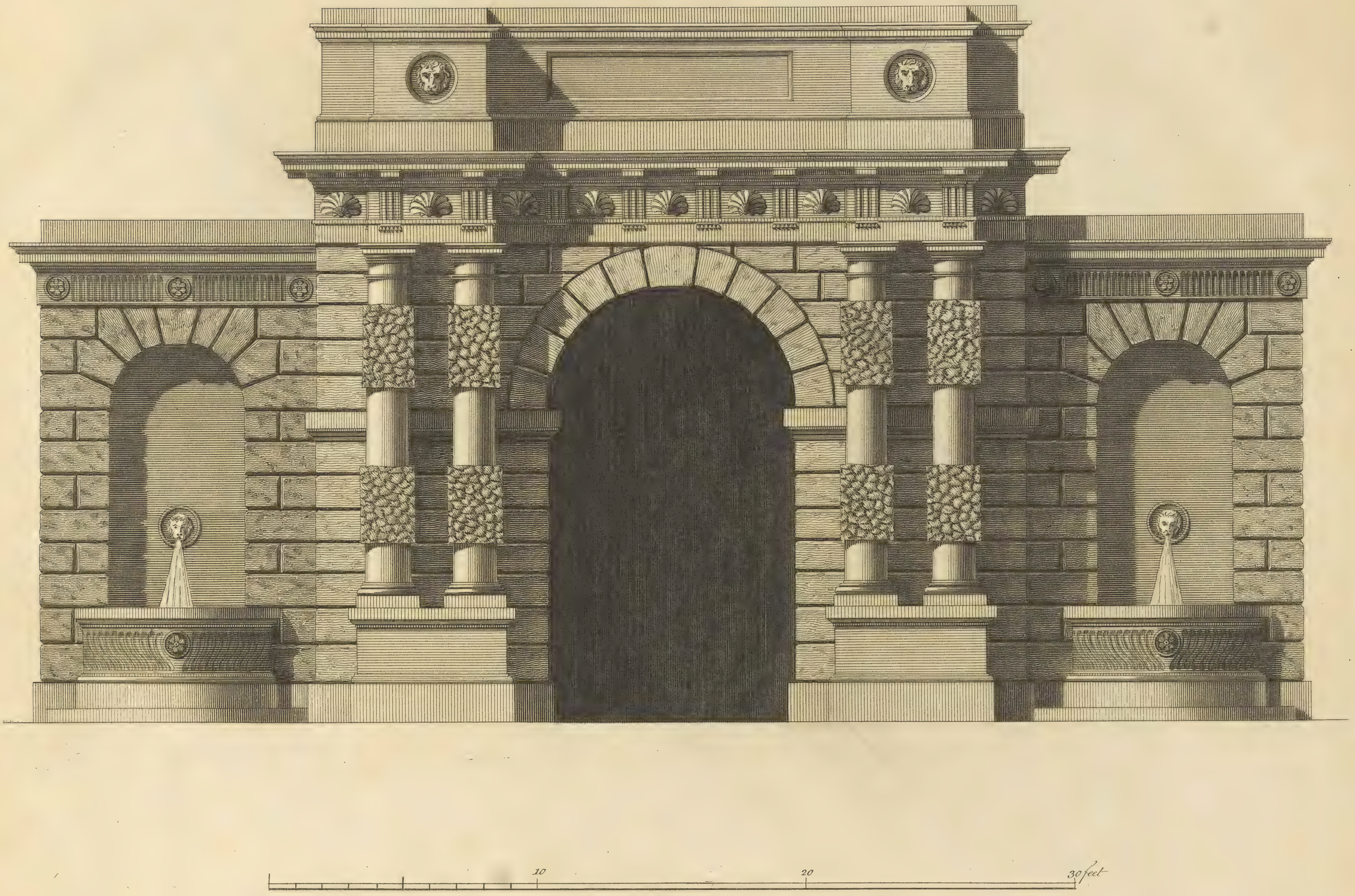


Wm. Thomas Architect.

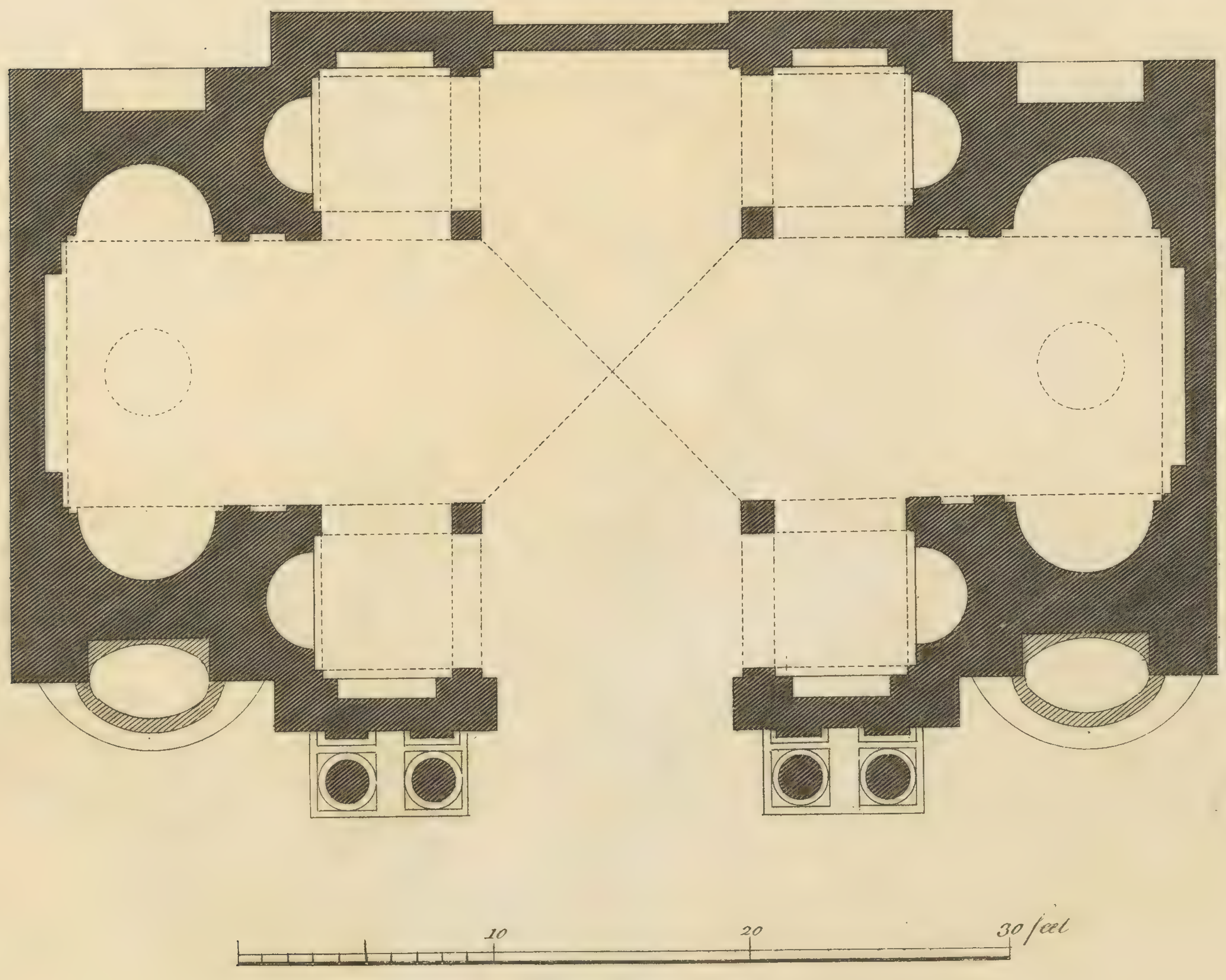
Publish'd as the Act directs Feb. 1st 1783.

Roberts ſculp.

Design for a Grotto.



Plan of the Grotto.

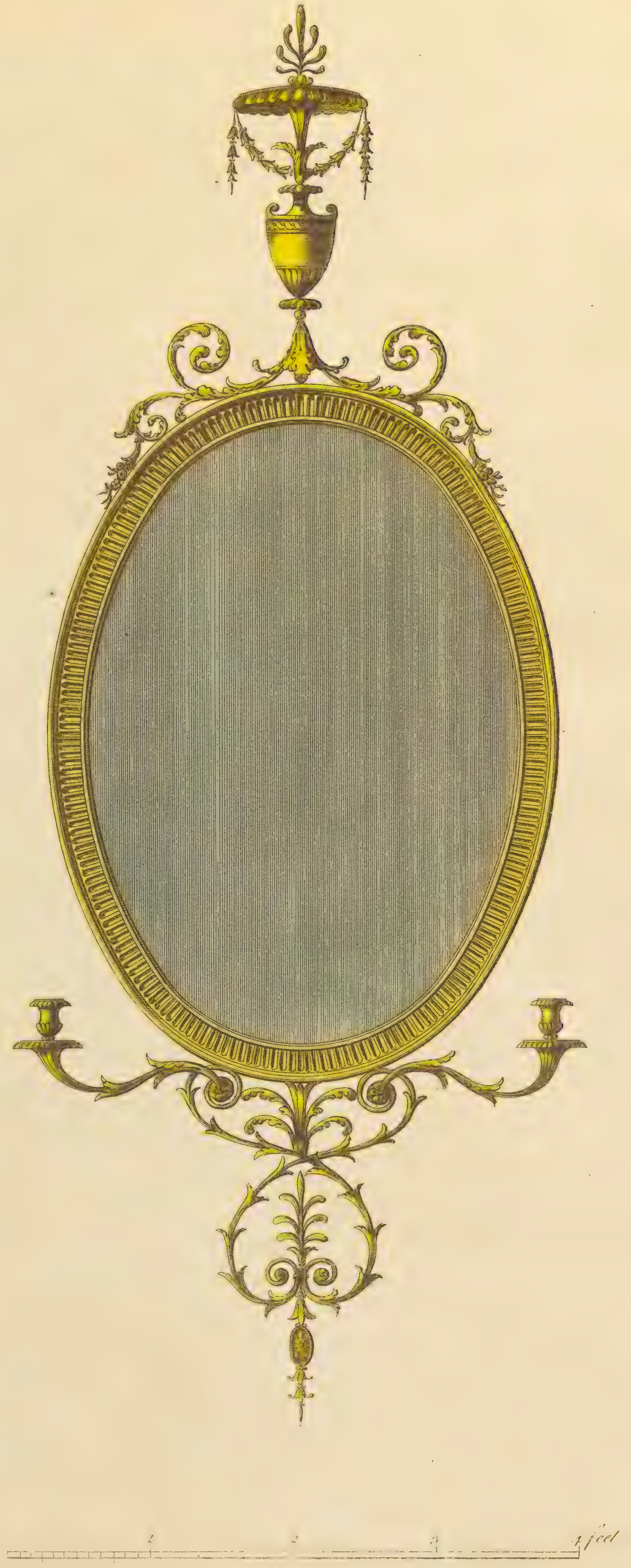


Wm. Thomas Architect

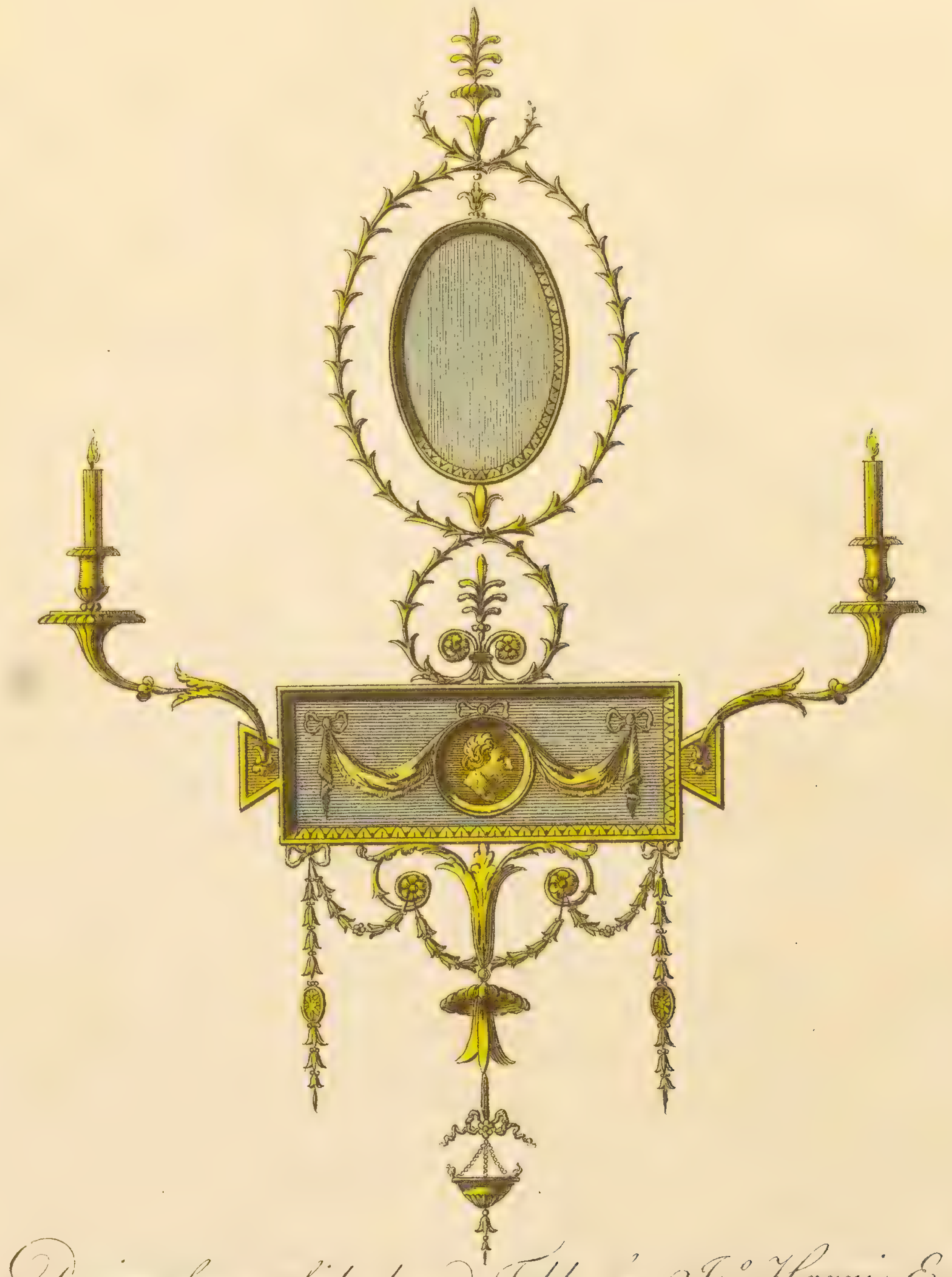
Publish'd as the Act directs 1st Feby. 1783.

J. Roberts ſculp.

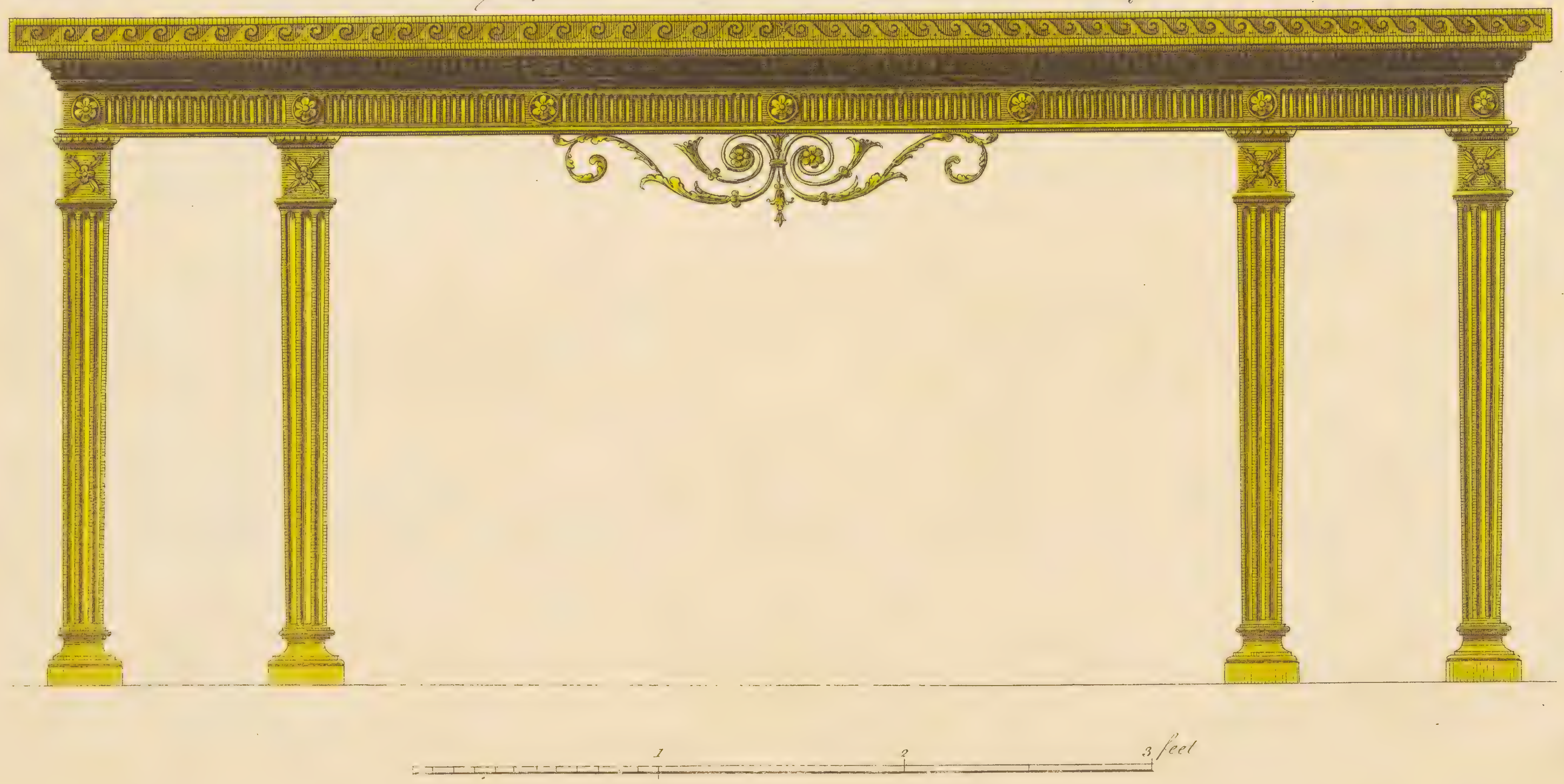
Design for the Pier-glaſs in the Drawing-room of W.m Dymock Eſq.r



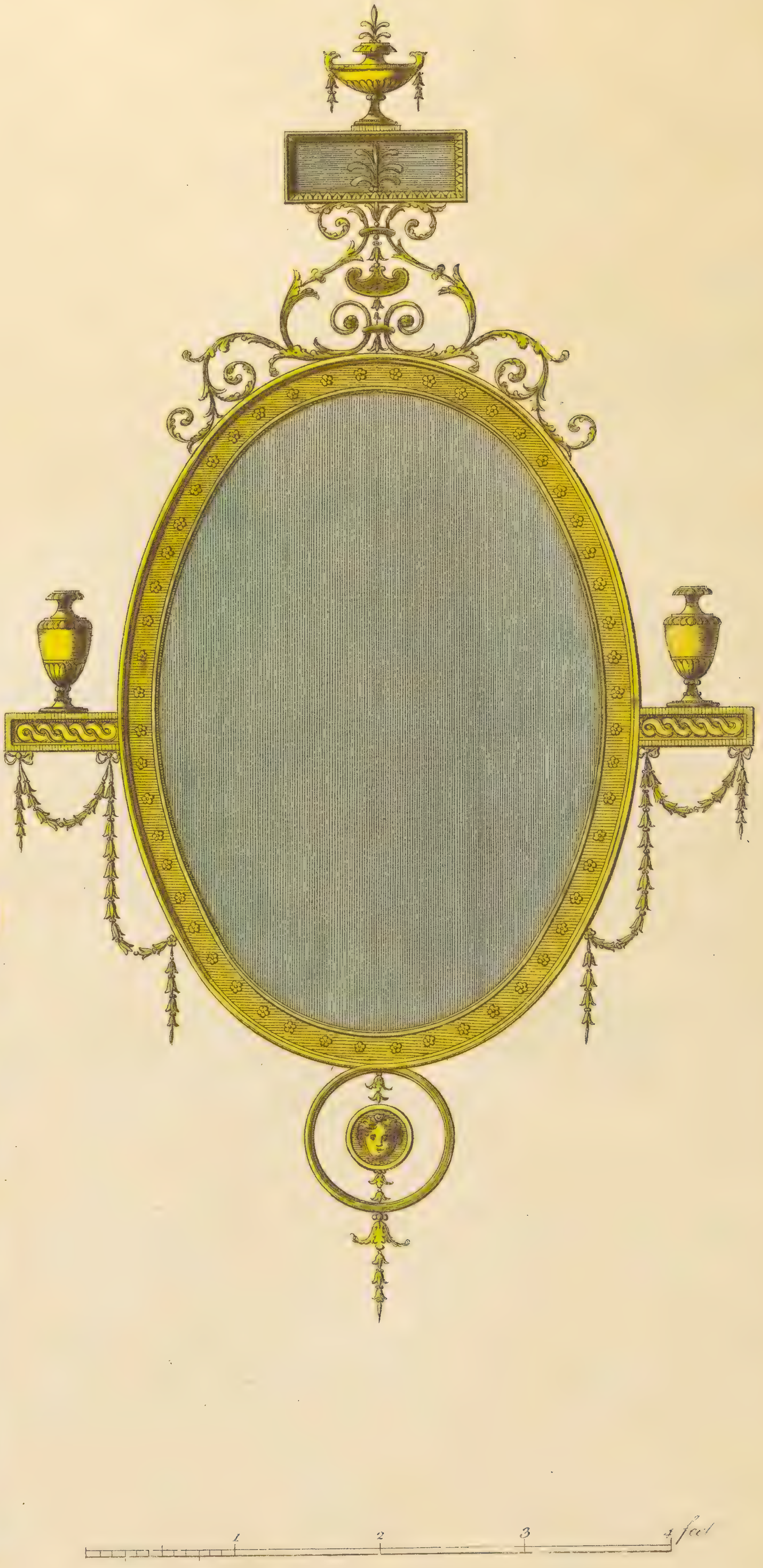
Design for the Girandole in the Drawing-room of W.m Dymock Eſq.r



Design for a Side-board Table for Jn.o Harris Eſq.r



Design for the Pier-glaſs in the Drawing-room of Jn.o Harris Eſq.r



W.m Thomas Architect.

Publish'd as the Act directs 1.st Feb.y 1783.

E. Malpas sculp.t

XIII

91 Thomas. Original Designs in Architecture. Plans, Elevations, Sections Ceilings, Chimney Pieces, etc., for Villas and Town Houses, Designs for Temples, Grottos, Sepulchres, Bridges, etc., with suitable introduction and description. 27 copper-plates. Folio, half calf. Lond. 1783. (Catalogue of the Architectural and Literary Library Of Alexander Jackson Davis, sold at Auction May 28-29, 1901, at Bangs & Co., 91-93 Fifth Ave., New York City). $3.00